THE LATIN PRIMER:

IN

THREE PARTS.

PART I.

RULES OF CONSTRUCTION;

(Very fully and elegantly exemplified from the Latin Poets)

By which the Learner may in a short Time be taught to read the Latin Authors with Judgment and Precision.

PART II.

RULES OF POSITION,

Teaching the Classic Way of writing Latin, with regard to the Arrangement of Words, according to the peculiar Idioms and Customs of the Latin Tongue.

PART III.

A LARGE AND PLAIN

DESCRIPTION OF THE LATIN VERSE,

And of many Kinds of Composition in Verse.

A summary Account of TERENCE'S METRES; and a more minute one of the METRA HORATIANA;

With a Table designed to give a ready and perfect Knowledge of all HORACE'S METRES at one View.

BY THE

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The peculiar object of Part I. of this Book is, by various expedients, to secure the child's own good will and attention to the proper mode of learning: and for this purpose all difficulties, though not all occasions of exertion, have been carefully obviated for him.

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OF THE

ETON LATIN GRAMMAR.

WHEN I was induced to attempt a short account of some of the Principles of the Latin Tongue, in the form of an Introduction for Children, I furnished myself with as many books on the subject, antient and modern, as I could procure and read; and such was my endeavour to make good use of them, that before I could hit upon what turned out at last to be the very plain and simple doctrine of the Latin Subjunctive Mood, as exhibited in one short rule in my Introduction, I was closely engaged for more than five weeks in collating and digesting what I found to have been the equally laboured and fruitless endeavours of the very first Grammarians on the same point: and after all I was obliged to turn from them to the oracles of the language, the old poets and historians, before I could strike out this one spark in that one word, finding it to be still more latent, the farther I searched after it in that received opinion, that the cause or government of the Subjunctive, is in some Adverb, Conjunctive or Indefinite word, whereas it is always and only in this, That the Subjunctive is not the principal, but the subsequent verb of the sentence in right construction.

My design here being to submit a comparison in some essential points between the Eton Latin Grammar and my humble effort, I use this preface in justice to the former, and to shew that possibly I may not be hasty in my opinion, that although the Westminster Grammar, and especially the Oxford, are more elaborate, and notwithstanding the very learned Mr. Richard Johnson's Animadversions upon Lilly's System, evidently, and justly, shot against the Eton Grammar; yet the Eton is the best adapted for school use of all the grammars I have ever seen. I wish it no other discredit than a *macte virtute* implies. I was not indeed the author, as some have been pleased to imagine, of some late strictures on the Eton Grammar, nor have I ever seen them: but had I inclination and ability to perform the critic

critic on any of our popular grammars, it should be on the Eton for the same reason, as I doubt not, actuated Mr. Johnson; because it is already the nearest, and may be the most easily brought to perfection for the use of children. My object here is by no means to depreciate that grammar, nor to set mine above, or on a level with it (*alii judicent*), much less to reflect on those gentlemen who teach it in that illustrious school, where they may not be at liberty to correct it without royal authority: but my desire is to shew that it has its faults, which as it is now become in a manner the national grammar, ought, in justice to the nation, by competent authority to be amended; and I heartily wish that the following observations may, without offence, operate towards that effect.

A school grammar should, I believe, be little more than a syllabus of the subject, in what is to be committed *verbatim* to the memory. But the syllabus itself should be compleat. First, it should be a perfect outline of the subject. Secondly, every position should be precisely true. Thirdly, all should be of nearly present use, and as intelligible to a boy somewhat advanced in understanding, as the necessary matter is capable of being made. And fourthly, what can be fully and obviously expressed at once, should not be scattered about in a multiplicity of rules. Contrary to those four requisites, the faults most injurious to the learning and comfort of a child, are, not omissions of some truths in grammar; but, 1. Essential defects, leaving the foundation imperfect. 2. False positions. 3. The introduction of matter that perplexes, or may be as well acquired by other exercises than that of loading the memory. And, 4. Repetitions or prolixities. I shall point out some of the blemishes of each kind in the Eton Grammar. And here, E. denotes *the Eton Grammar*. L. *Lyne's*.

I.

ESSENTIAL DEFECTS.

I conceive that there is a great want of definitions in the Eton Grammar, such as of the very thing which it professes to teach, grammar itself, of the several parts of grammar, and of many other terms which the learner has perpetually in his mouth, and without his understanding of which the very first stone of the building cannot be laid down for him. There are no rules in this Grammar for the Division of Syllables; nor any for Punctuation: his knowledge

ledge of both which is essential to correct and grammatical writing. The account of the First and Fourth Declensions of Nouns is very deficient: as is that of the Irregular Comparison of Adjectives; there being nine distinct sorts of this, and the Grammar leaving the learner to suppose that there are no more than three. There is no account of the Pronominal Adjectives as distinct from the Pronouns; though there are near twenty distinct classes of these adjectives, as distinct from pronouns, as nominal adjectives are from nouns, and the error as great of mistaking one for the other. It is necessary to know the part of speech of every word. The learner is told of Gerunds and Supines, but not to which of the eight parts of speech they belong. Some of the higher Grammarians haye pronounced them to be verbs; some to be adjectives; some to be participles; some, neither of these, but to be two more parts of speech, in addition to the eight. This comes from a want of definitions in grammars. Verbs predicate: adjectives and participles are not names, but only denote the qualities or conditions of things. Gerunds and supines do not predicate; nor do they denote the qualities or conditions of things; but they are all names, the names of some action, passion, or condition; therefore are not verbs, nor adjectives, nor participles, nor distinct parts of speech of themselves, but nouns, verbal nouns. There are thirty different sorts of feet in Latin metrology; here are only two mentioned, the dactyl and the spondee. There are at least seventy five different sorts of Latin verse; of which some intimation is necessary, even in a syllabus, under such a title as *De Generibus Versuum;* but here are only two so much as alluded to, the heroic hexameter, and the elegiac pentameter; and do not many understand that this is the sum total? And are there not many in our Universities, who know the composition of no more?

II.

FALSE POSITIONS.

1. E. "The parts of speech are eight: noun, pronoun, "verb, participle, declined. Adverb, conjunction, pre-"position, interjection, undeclined. Nouns are of two "kinds, substantives and adjectives."

Here are two fallacies. For here the learner is taught that adjectives are nouns, and that participles are not adjectives. But nouns are names, as precisely as *nomen est*

est nomen. Adjectives never give the names of things, but only imply, without naming, some quality belonging to them; therefore adjectives are not nouns, nor are nouns adjectives. Then adjectives are either *nominal, pronominal* or *verbal;* and verbal adjectives are either compared, or not compared. If compared, they lose the tense and government of verbs, governing only a genitive case, and then are not participles; if not compared, they have that tense and government, and so are participles; and thus participles are adjectives, verbal adjectives.

L. "Parts of speech are radically two, *substantives*, and "words, *not substantives*, called *particles*, that is, *smaller* "*parts of speech.*"

This will appear from the definition of *substantive* and *particle.*

L. "A substantive shews the *subsistence or being* of a "thing."

But how? In one or other of these four points, viz.

L. "By a designation of its name, or of its essence, or of "its quality, or of its condition." Hence,

L. "Substantives are of four kinds, nouns, pronouns, adjectives and verbs; which are declined."

L. "A particle shews the modes or relations of other "words; or betokens some unpredicated motion of the "mind." Hence,

L. "Particles are of four kinds, adverbs, conjunctions, "prepositions, and Interjections; which are not declined."

2. E. "A noun adjective always requires to be joined "with a substantive, of which it shews the nature or qua-"lity."

The meaning is, *an adjective always requires to be joined with a noun, of which it shews,* &c. And this is true: yet not a true definition.

L. "An adjective (so named because never used but "*in connection with a noun,*) shews the subsistence or being "of a thing by a designation or intimation of its quality, "relation, or condition."

Such is the necessary definition, in order to include the three sorts of adjectives, namely, Nominal, denoting qualities; Pronominal, denoting relations; and verbal, denoting conditions.

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3. E. "A verb is the chief word in every sentence, and "expresses either the action or being of a thing."

This is to say, *a verb is a verb*, and that is true, but not a true definition of the verb. Moreover the property of the verb is, not merely *to express* action or being, which all its

its verbals do likewise, but *to predicate or affirm* what it expresses, which none but verbs do. Therefore,

L. " *The* verb or *chief* word of a sentence is that " which predicates or affirms the condition of a thing, and " so shews its subsistence or being."

The latter part of this definition is necessary, to shew how a verb is a substantive.

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4. E. " Of verbs there are two voices; 1. The Active " ending in *o*. 2. The Passive ending in *or*."

A voice, in grammar, is *genus affirmationis*, a distinct signification of affirmation. Therefore,

L. " Of verbs there are four general classes or signi- " fications of affirmation, called *Genera or Voices*. 1. The " Entitive Voice, affirming *simple being only*. 2. The Ac- " tive, affirming *action, transitive, or intransitive*. 3. The " Passive, affirming *passion*. 4. The Neuter, affirming " *neither* action, nor passion, nor simple being only, but " something more than being, yet an inactive, impassive " state, and therefore called by the antients, *the Supine* " *Voice*; as, *I live, stand, sit, lie*."

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5. E. " There are five moods, the indicative, imperative, " potential, subjunctive, and the infinitive."

L. " The moods (or *indicatives*, that is, *modes or manners* " *of indicating*) in verbs, are *radically* three; *the* indicative, " the imperative, and the subjunctive."

The potential must not be considered as wholly distinct from the subjunctive, because it is itself always a subjunctive or subsequent mood in the full sentence. And if it be so distinct, then the optative is equally so, and should then be mentioned here; and thus there would be six moods. But the optative too is always subjunctive *in plena constructione*. Thus the subjunctive is threefold in its use; but one radically. (*See* *L. p.* 26. 81. *and Phraseologicon, p.* 140.

Farther, *Infinitive* is not the *name* of any mood. When the infinitive (which is mostly a noun, sometimes an adjective) happens to be a mood or verb, it is always either an indicative or a subjunctive, and then, as a mood, indicative or subjunctive is its name. *Infinitive* is its name on a far other account, namely, as being *a word of no one finite use*, but of a use wonderfully and beautifully varied. *See L. p.* 26. 79, *and Phraseologicon, p.* 121. *and Lat. Primer, p.* 71. *6th ed.*

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6. E. " In verbs there are five tenses or times, expres- " sing an action or affirmation; the present, the preterim- " perfect

"perfect, the preterperfect, the preterpluperfect, and the "future."

The definition or distinguishing character of a tense in verbs and verbals, is, that it designates *the time* of being, action, passion, or some other condition; not that it barely expresses *an action*, which other words do, that have no tense; nor that it expresses *affirmation*, by the different significations of which the voices of verbs are constituted. And as time can be no more than either present, past, or future; there can be, I believe, but only three tenses. And as the being, action, &c. of a thing, whether present, past, or future, must be predicated as either not ended, or ended, hence each of these tenses must be twofold, imperfect, or perfect. Again, as time, though already past, cannot be more than past, and as nothing can be more than perfect, the term pluperfect, *plus quam perfectum*, is absurd, as well as false. And as the present perfect, and the preterimperfect, are frequently used for *preterperfects*; here are evidently two *indefinites*, the first indefinite, and the second indefinite, in the Latin as much as in the Greek. And thus:

L. "The tenses (*or designations of time*, (in Latin verbs "are principally three; the present (*imperfect or perfect,*) "the preter or past (*imperfect or perfect*), and the future "(*imperfect or perfect.*"

EXAMPLE.

	Indic.	Subj.
Pres. imperfect	*Sum*	*Sim*
Pres. perf. or 1 indef.	*Fui*	*Fuerim*
Pret. imp. or 2. indef.	*Eram*	*Essem v. forem*
Preter perfect	*Fueram*	*Fuissem*
Future imperf.	*Ero*	*Ero*
Future perf.	*Fuero*	*Fuero*

Imperat. imp.	*Sim*
Imperat. perf.	*Fuerim*
Inf. imperf. pres. and pret.	*Esse*
Inf. perf. pres. and pret.	*Fuisse*
Inf. future imperf.	*Fore, v. futurum esse*
Inf. future perf.	*Futurum fuisse.*

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7. E. "No first person sing. in the imperative mood."

Yet this grammar allows the first person plural. This is very inconsistent. The truth is, that the imperative, which is also called the Precative and Permissive Mood, has the three persons in each number. See this most fully exemplified from the best antient authors, in the *Phraseologicon*, p. 135.

8. E.

8. E. "An adverb is a part of speech joined to verbs, "adjectives and nouns, to increase or diminish their sig-"nification."

Here a difference is rightly supposed between adjectives and nouns, contrary to what has been laid down before: yet here the definition is not true. Other parts of speech are joined to verbs, adjectives and nouns, to increase or diminish their signification; and adverbs are never so added to nouns. Therefore such cannot be the definition of an adverb.

L. "An adverb is a *particle added to another word* (to an "adjective, verb, or adverb) to denote its quality, degree, "or other circumstance."

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9. E. "A preposition is a part of speech most commonly "set before another word; or else joined in composition."

All other parts of speech are most commonly set before other words, and also joined in composition.

L. "A preposition is a particle, which *always governs,* "*and is never governed in construction;* shewing the force "or dependance of one word upon another."

In other words, *a preposition is a particle that governs a case.* If what were otherwise an adverb only, governs a case, then it is an adverb in relation to the word which it modifies, and a preposition also in relation to that which it governs; as, *mihi inutiliter fecit.*

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10. E. "An interjection is a part of speech, which be-"tokeneth a sudden motion of the mind, be it grief, joy, "or other passion."

Other parts of speech, nouns, adjectives, verbs, and adverbs, do the same, though not interjections.

L. "An interjection is mostly a particle (sometimes a "noun, neuter adjective, or verb) not necessarily, but "aptly, *thrown into a sentence,* to denote some emotion of "the mind; as *Væ! Dolor! Turpe! Sodes* (for *si audes*)! "*Amabo! Quæso!*

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11. E. "Quibus verborum modis quædam congruant ad-"verbia et conjunctiones." P. 104.

Here are five rules to teach the construction of the moods of verbs; but into which they do not afford the smallest grammatical insight: nor can it be done by as many rules of the kind, as would fill the volumes of Stephens's Thesaurus of the Latin Tongue. The most learned grammarians have toiled in vain this way to shew what words govern an indicative, and what a subjunctive, and in what different senses and intentions of the speaker or

or writer the same word is to have now an indicative after it, and now a subjunctive, and now which you please. The whole mystery lies all this while but in only one little word, *position* in the natural order. Know but the principal verb in a sentence; this (expressed or understood) must be an indicative, or an imperative, as it happens; and it is always the *first* in the natural order: then all the rest in that sentence are subjunctives, come what adverb, conjunction or indefinite word soever before either of them. A little practical instruction will soon shew what is meant by the natural order.

L. "De modis verborum."

"Modus imperativus est, quo *imperatur, sinitur, aut* "*oratur.*—Indicativus est verbum *loci prioris in recta con-* "*structione.*—Subjunctivus est verbum *loci subsequentis in* "*plena constructione:* Et hic est,

"1. Vel merè Subjunctivus, *absolutè sed subsequenter præ-* "*dicans:*

"2. Vel et Potentialis, *potentiam in affirmatione involv-* "*vens:*

"3. Vel et Optativus, *optationem innuens.*"

III.

MATTER TOO REMOTE.

Too remote from the outline or more fundamental parts of grammar, and therefore from the present attention of a child, whose mind is detained too long hereby from more obvious and necessary acquisitions, and from the knowledge of this very matter in a more pleasant and impressive way, namely, by occasional observation, assisted by the teacher, in classic reading and writing.

The outline of grammar, when all laid down (and should not this be done first?) is a great deal for a boy (especially if his time at school be short) to commit *verbatim* to his memory. With much more than the outline, particularly with what the most learned men have seldom or never occasion to apply, I do not think it honest to charge him in that way; first, because much more may be better learnt in a better way, and secondly, because his memory in the mean while might be better occupied with other exercises, and among others, the outline of Greek Grammar.

Matter of this kind in the Eton Grammar, I take to be nearly all that from *Propria quæ maribus, &c. &c.* to *Verbum Personale, &c.*; all of it, except the general rules of the genders of nouns, and some few of the excepted words. What a gauntlet must that poor boy run, and who knows at what expense of time, labour, and better learning to himself,

self, and of money to his parents, who, before he is allowed to set forward in his race, to enter upon the syntax and other exercises more pleasant and more important, must have his memory abused, and his understanding slabbered with those Cyclopian monsters, that horrid and mishapen hodge-podge of near twenty pages before the syntax, a great deal of which, I say, scholars, learned men of the first class and most studious dispositions, have seldom or never occasion to apply!

IV.

PROLIXITIES.

1. The rules of genders, if they were new cast, might in fewer words be made much more general, so as to comprehend a greater variety of *significations and terminations*, and thereby greatly to reduce the number of exceptions.

SIGNIFICATION.

L. "Mas flumen, mons, mensis, ventus, mascula sunto."
L. "Fœmina, gemma, näus, terræ, oppida, planta, fe-
" mellæ."

Of these two lines, the first conveys more information than the four corresponding ones in E.; and the second more than the five corresponding in E.

TERMINATION.

In L. the general rules are in six contiguous Hexameters, and comprehend so many terminations, as greatly to curtail the Eton exceptions, especially the more usual ones; thus,

1. F. 2. M.
Fœmineum *a* primæ. Mas est *us r*que secundæ.
2. N. 3. M.
Um neutrum est. *Er*, *or*, *os*, *o*, mascula tertiæ habentur.
3. F.
{ Fœminea, *impurum s ; ex, aus, as ;* fere et *es, is ;*
{ Et *verbale in io ;* et *polysyllabon in do, vel in go.*
3. N.
Hæc sunt omnia neutra, *n, ar ur, t, c, us, e, l, ma.*
4. M. 4. N. 5. F.
Us quartæ mas. *U* neutrum est. *Es* fœmina quintæ.

In E. the general rules, including *attamen ex cunctis, &c.* are in ten lines, compressing so little of the habit of the language, as to be indeed very justly called there *special rules*, and creating so many exceptions, that those mentioned fill up ninety Hexameter verses.

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2. The concords and exceptions in E. make fourteen rules; in L. two.

3. The

3. The remainder of the Syntax in E. engages one hundred and forty-six rules; in L. fourteen. And more matter, necessary to be known, is very plainly and intelligibly conveyed in the fourteen, than in the one hundred and forty-six: witness the last eight of the fourteen, pointing to the most common and admired elegances of the Latin Tongue, and to the accordances and discrepances between the English and Latin Idioms, of which very little notice indeed occurs in the Eton Grammar: so that the first six rules in L. contain the matter of the far greater part of the one hundred and forty-six in E. and that in terms equally sure, and far more intelligible to an English school boy. For example:

4. CONSTRUCTION OF THE DATIVE.

In L. thus, in only one rule:

"RECTIO DATIVI."

"Nomen, vel duo simul nomina, quibus Anglicè attingunt "TO vel FOR *relationis*; BEFORE; ON; OVER; FROM *au*"*ferendi*, vel *absentiæ*; et BY *agentis*, post *quodcunque* vo"cabulum,—Item nomina post vocabula cum præpositione "composita—in Dativo ponuntur.—Sed et nomina hujus"modi aliquando in accusativo vel ablativo cum præposi"tione feruntur;" comprising the matter of at least twenty rules in E.

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5. PROSODIA.

E. About one hundred and two rules and exceptions, to be learnt by heart.

L. Twenty-two rules, and thirty-six exceptions to be learnt by heart, and comprising all the matter, concerning quantity, of the Eton, Westminster and Port Royal Grammars.

I shall rejoice to see, after this, a censure more severe, upon my own Grammar; not doubting that there are faults in it, which escape my eye, and knowing now that there is in it a want of definitions, a want of arrangement, some less necessary matter, and that notwithstanding the copious account of the Latin feet, verse and carmen, given in this Primer, there ought to be some brief account of them in the Grammar also. For these, and whatever blemishes in it, I have to plead only that it has been but once upon the anvil, and that if I ever get it there again, I hope it will go forth better shaped, and better seasoned.

RICHARD LYNE.

Little Petherick,
Padstow, Jan. 6, 1817.

THE

LATIN PRIMER.

PART I.

GENERAL RULES OF CONSTRUCTION.

TO BE LEARNT BY HEART.

RULE 1.

CONSTRUE the nominative case first, (with the words thereto belonging, if any) then the verb: then the word or words governed of the verb; lastly, the preposition (if any) with the word depending on it.

RULE 2.

A genitive case is usually construed after another noun.

RULE 3.

An infinitive noun is generally construed after a verb.

RULE 4.

An adjective or participle, if no other word depend on it, must be construed BEFORE its noun.

RULE 5.

If an adjective or participle govern a word after it, it must be construed AFTER its noun.

RULE 6.

In an ablative absolute construe the participle or adjective last, *i. e.* after the noun or word, with which it agrees.

 RULE 7.

RULE 7.

If two adjectives or participles agree with the same noun, they must not be construed one before, and another after that noun; but either BOTH BEFORE, *by Rule* 4, or BOTH AFTER, *by Rule* 5.

RULE 8.

Let the relative *and its clause* be construed *as soon as possible* AFTER the antecedent.

RULE 9.

Certain adverbs and conjunctions are construed before the nominative case and verb; *i. e.* they are construed first in their own clause or sentence: so is the relative *qui;* and so are *quis* the interrogative, *quantus, quicunque,* and such like words, (*with their accompaniments*) in whatever case.

RULE 10.

When a question is asked, construe the nom. case (*unless it be the interrogative quis, quotus, quantus, uter,* &c.) after the verb, or else between the English verb and its auxiliary, expressing the auxiliary first.

RULE 11.

After the verb *sum,* a verb passive, and a verb neuter, a nom. case is sometimes construed; but then there is usually another nom. case, expressed or implied, to come before.

RULE 12.

An adverb is *not* to be construed with a *noun,* but rather with a verb, or an adjective, or participle.

RULE 13.

After a preposition *constantly* look for an accusative, or ablative case.

RULE 14.

The word governed must be construed after (*generally immediately after*) that word, which governs it; except such words as Rule 9 specifies; and even they must be construed after prepositions.

RULE 15.

RULE 15.

When in a sentence there is no finite verb, but only an infinitive, with a nom. case, expressed or understood, construe such an infinitive like an indicative, the nom. being construed in its proper place.

RULE 16.

When there occur an accusative case and an inf. mood, *quod or ut being left out*, construe the acc. first, with the word *that* before it, because it is there virtually a nominative, and should therefore, with its adjuncts, be construed like a nom. before the verb.

RULE 17.

Words in apposition must be construed *as near to one another as possible.*

RULE 18.

All correspondent words must be construed *as near to one another as possible.*

RULE 19.

Generally construe every word in any clause you have entered on after the nom. case, before you proceed to another clause; beginning each clause, as you pass from one to another with the nom. case and verb, if there be such in it, and finishing it according to Rule 1.

RULE 20.

An oblique case, unless it be an adjunct to the nom. should be construed *after the verb;* and when more obliques than one depend on the same word, construe *accusatives before datives, datives before ablatives*, and genitives immediately after the words which govern them.

RULE 21.

When *sum* is put for *habeo*, the English nominative is expressed in Latin by a dative, and the accusative by a nominative: in this case construe *the dative first like a nominative*, then the verb, as if declined from *habeo*, and then the nominative after the verb, like an accusative.

RULE 22.

By a very common ellipsis, the verb *sum* may be understood in any mood or tense; when it is so, it must be supplied in construing, as the sense requires.

RULE 23.

By a most elegant ellipsis, any verb may be understood and inferred by reflection from another verb of like import, actually expressed within the period.

RULE 24.

Adjectives are often elegantly used as adverbs; and are then joined with verbs in the construction, and rendered adverbially.

See R. 25. in an Appendix to Part 1.

GENERA NOMINUMET TERMINATIONES.

1. F. — 2. M.
Fœmineum *a* primæ. Mas est *us r* que secundæ.
2. N. — 3. M.
Um neutrum est. *Er*, *or*, *os*, *o*, mascula tertiæ habentur.
3. F. { Fœminea *impurum s*, *x*, *aus*, *as*; fere et *es*, *is*;
Et *verbale in io*; et *polysyllabon in do* vel *in go*.
3. N.
Hæc sunt omnia neutra, *en*, *ar*, *ur*, *t*, *c*, *us*, *e*, *l*, *ma*.
4. M. — 4. N. — 5. F.
Us quartæ mas. *U* neutrum est. *Es* fœmina quintæ.

Note.—The characters 1. F. 2. M. &c. shew to what declension and gender the several rules apply; as 1. F. the first declension feminine; and the construing is after this manner; viz. THE GENDERS AND TERMINATIONS OF NOUNS.—*a. a word ending in a*, primæ *of the first declension*, fœmineum *is feminine*.—*Us*, *r* que, *a word ending in us, or in r*, secundæ *of the second declension*, est *is*, mas, *masculine*.—*Um*, *a word ending in um*, est *is*, neutrum *neuter*. *Er*, *or*, *os*, *o*, *words ending in er, or, os, o*, tertiæ *of the third decl.* habentur *are accounted*, mascula *masculine*.—Fœminea *all these are feminine*, impurum *s*, *a word ending in s after a consonant*; *x*, *aus*, *as*, *words ending in x*, *aus*,

x, aus, as; et *and* fere *commonly, es, is, words ending in es, is;* et *and,* verbale *a noun derived from a verb,* in io, *ending in io;* et *and,* polysyllabon a *word of many syllables, in do, ending, &c.*

PARSING.

If the learner be very young, he may be led on step by step to parse, in the following manner.

IN CHAPTER 1.

He may name the parts of speech according to his grammar.

2.

He may also decline some of the more easy nouns and verbs.

3 and 4.

And here some that are less easy, naming their declensions and conjugations.

5.

He may resolve nominative cases and their verbs by the first concord and what other rules he may have learnt in his grammar applicable to the nom. case, particularly its gender.

6.

He may go on to parse accusative cases governed by verbs; genitive cases, the latter of two nouns; infinitives; adjectives of whatever sort agreeing with nouns in the nom. accus. or gen. cases; always declining such verbs as what participles he parses are derived from, and applying his grammar-rules, as far as he has learnt them.

7.

He may account for other oblique cases governed of verbs, and likewise of prepositions: and under rule 6 here, he may begin to parse the ablative absolute.

8.

In the eighth chapter, he may parse verbs that have no nom. case expressed, and adjectives that have no nouns

nouns expressed, supplying the ellipsis: and here, under rule 8, he may begin to parse relatives as connected with their antecedents, if he can be made to comprehend that.

9.

Now he may resolve the governments of adjectives; parse nouns of time and place; and observe under rule 11. how nom. cases, as well as others follow after certain verbs.

10 and 11.

In parsing the word governed, he may observe how such word, though construed after the word governing it, is commonly and elegantly set before in the Latin: and he should be careful to write so himself in his Latin exercises.

12, 13, and 14.

He may be reasonably expected to resolve any word that occurs in these chapters, particularly in such peculiarities of the Latin idiom as are here exemplified: and these too he should study to imitate in his writings.

N. B. Of what words or sentences the learner is about to parse in Latin, he may, in each chapter, parse first the *concise* English translation. This will greatly assist him in both languages, by leading him to observe their relative differences and accordances. In this he must compare adjectives and adverbs in the three degrees; note the signs of cases, persons, voices, moods, tenses; their agreements, governments; and decline nouns, pronouns, and verbs, in this or some such manner; viz.

NOUN.

Sing. Nom. *A man.* G. *A man's, or of a man.* D. *To or for a man, &c.*
Plu. Nom. *Men.* G. *Men's, or of men, &c.*

PRONOUN.

Sing. Nom. *I.* G. *Of me, &c.* Plu. Nom. *We.* G. *Of us, &c.*

VERB.

Infinitive Noun.	Present Tense.	Past Tense.	Participle Active.	Participle Passive.
To love	*Love*	*Loved*	*Loving*	*Being loved*
To write	*Write*	*Wrote or writ*	*Writing*	*Being written*
			Participle Present.	Participle Past.
To be	*Am or be*	*Was*	*Being*	*Having been*
To go	*Go*	*Went*	*Going*	*Having gone*

When the Infinitive word *predicates* (that is, *says, affirms or declares*) in any language, as in Latin and Greek it sometimes does, then indeed it is a verb or mood; otherwise it is no verb, no mood, but a noun for the most part, sometimes an adjective, (see note, c. 7, R. 8.) In English the Infinitive never predicates. In English therefore it is never a verb or mood, as it is commonly called, but is for ever a noun, being always the *name* of an action or condition. And this verbal noun being the root of the verb itself, it may in English be thus premised; though not conveniently so for learners in Latin and Greek, as our Dictionaries and Lexicons are managed.

THE
GENERAL RULES OF CONSTRUCTION EXEMPLIFIED.

CHAP. I.

RULE 1.

CONSTRUE the nom. case first, (with the words thereto belonging, if any) then the verb; then the word or words governed of the verb; lastly, the preposition, if any, with the word depending on it.

Construe the Nom. Case first.
The Nom. Case is in Italics.

The learner is here informed, that "the nominative case, which is to be construed *first*, in this chapter is in *Italics*," that he may know, only by looking, without any trouble, with what word he is to begin every example. In the same manner the exemplifying words will be held out to him perpetually under every rule; and would he but duly note, and bestow a little consideration on the words in Italics, he would need no other assistance in this book, and would *infallibly* learn by it the art of turning Latin into English. But easy and obvious, and almost unavoidable, as it is, so to observe the words in Italics in their relation to the Rule, when he is repeatedly perusing them; yet to win his good will and observation in this instance is the grand difficulty. For that purpose however I have very successfully tried the expedient of proposing certain questions to him at each example, previous to his attempting it. I shall now therefore subjoin those questions after each Rule. To propose them constantly will cost a little time, and save much; it will save a deal of trouble; it may most properly be made a part of the master's examination. The learner will then previously consider

consider those questions, to provide himself with answers, and so will soon learn the mystery of the Rule before him; unless he be extremely deficient.

EXAMPLES.

The verb in the active voice, Present T. Ind. M.

QUESTIONS.

Which word is the Nom. case? Which the verb? Which must be construed first?

Pres. Imp. Ind.

Miles pugnat. *Nos* amamus. Spirant *venti.*

Pres. Perf. (*commonly called* Pret. Perf.) Ind. *have.*

Ego inveni. *Puellæ* arriserunt. *Fratres* amaverunt.

Pret. Imp. Ind. *did.*

Tu dormiebas. *Ego* legebam. Balabant *oves.*

Pret. Perf. (*commonly called* Pluperf.) Ind. *had.*

Gallus cantaverat. *Præceptor* docuerat. *Pueruli* didicerant.

Fut. Imp. Ind. *shall or will.*

Clamabit *infans.* Titubabunt *equi.* Micabunt *enses.*

Fut. Perf. Ind. *shall have, &c.*

Nos audiverimus. *Vos* dixeritis. Rexerint *imperatores.*

Pres. Imp. Pot. *may or can.*

Præceptor doceat.

Pres. Perf. Pot. *may have &c.*

Nos paruerimus.

Pret. Imp. Pot. *should, &c.*

Gloria excitaret.

Pret. Perf. Pot. *should have.*

Vos surrexissetis.

Fut. Imp. Pot. *may hereafter.*

Ludent *ignavi.*

Fut. Perf. Pot. *may hereafter have.*

Pastores venerint.

Imperat.

Imperat. Imp. *let.*

Laudet *magister.* Gaudeant *pueri.* Attendant *discipuli.*

Imper. Perf. *let—have.*

Docuerint *præceptores.* Adoraverint *omnes.*

See the Phraseologicon of my Latin Grammar for many instances of the Imper. Perf. in Virg. Hor. Juv. Ter. Liv. Cic. Quinct, &c.

PASSIVE VOICE.

Indic. Mood.

Fatigatur *equus.* Provectus est *humilis.* Legebantur *auctores.* Victi erant *hostes.* *Christus* adorabitur. *Pueri* instituti erunt.

Pot. Mood.

Inhonesta amoveantur. *Leges* observatæ sint. *Rex* honoraretur. *Libri* perlecti essent. *Urbs* expugnabitur. *Vitia* suppressa fuerint.

Imper. Mood.

Imperf.

Fures suspenduntor. *Superbus* contemnatur.

Perf.

Fures suspensi sunto. *Superbus* contemptus esto.

The Passive auxiliaries may be learnt from the Grammar. And the Potentials may be easily construed as Optatives, by expressing *may, might, could, would,* after the Nom. case instead of before it, as *May the master teach,* instead of *The master may teach.*

CHAP. II.

CONSTRUE *the nom. case first, with the words thereto belonging, if any; then the verb.*

The Nom. and its adjuncts are in Italics.

Note.—Words of various denominations may be adjuncts to the Nom. Of whatever sort, they must be construed

construed *before the verb.* Thus adjuncts to the Nom. may be,

1. One or more adjectives agreeing with it by the second concord; as,

1. *A single adjective to be rendered* BEFORE THE NOUN *by R.* 4.

QUESTIONS.

Which word is the nom. case? Which the adjunct? Which must be rendered first? What words must be construed before the verb?

Boni pueri amantur. *Mali pueri* puniuntur. *Vera virtus* nobilitat. *Lupus atrox* interficiebatur. *Præceptores nostri* veniunt. *Rosa pulchra* cadet. *Mare tumidum* furit. *Navigia vestra* redibunt.

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2. *Two or more adjectives with a conjunction, all to be rendered* BEFORE THE NOUN, *by R.* 4.

QUESTIONS.

Which word is the nom. case? What the adjuncts? Which must be rendered first? What words before the verb? HAVE YOU OBSERVED THE NOTE? *(This last question should be frequently proposed; a true answer should be strictly required; and, after a little practice, not only a true answer, but a true answer in the affirmative.)*

Leges justæ et inviolatæ prosunt. Fugit *lynx velox et maculosa. Libri utiles et ingeniosi* legentur. *Quercus äeria, patula, et glandifera* nutat. Sævit *inimicus impius et atrox.* Adjuvat *vita innocens et inculpata.* Nocet *contentio præceps et petulans et insana. Bellum* sævit *anceps et lethale.*

Just and unviolated laws, &c.—The swift and spotted lynx, &c.—Useful and ingenious books, &c.—The lofty, spreading and acorn-bearing, &c.—The impious and cruel, &c.—An innocent and blameless, &c.—Rash, and petulant, and mad, &c.—Doubtful and deadly war, &c.

II. Adjuncts

II. Adjuncts to the nom. may be other nouns in the same case, by apposition, or by conjunction.

1. *By Apposition.*

Questions.

Which the nom. case? Which the adjuncts by apposition?

Princeps Eugenius vicit. *Cyrus, Rex Persicus,* expugnavit. *Pecunia, irritamentum lethale,* corrumpit. *Invidia, triste tormentum,* angit. *Cicero, vir bonus, et præstantissimus orator,* exulabat. Claret *Virgilius, deliciæ meæ, vir summus, et poeta fere divinus.*

Prince Eugene, &c.—Cyrus, the Persian King, &c.—Money a deadly incentive, &c.

2. *By Conjunction.*

Questions.

Which the nom. case? Which the adjuncts by conjunction?

Gavisi sunt *vir et uxor.* *Meus pater et mater* adorabant. *Julius Cæsar, Pompeius et Crassus* consentiebant. Consentiebant *Cæsar Octavianus, Antonius et Lepidus,* Juvant *panis et potus.* *Ventus et vinum, fallacia et ebrietas, vis, iræ, et insidiæ* nocent.

Gavisi sunt *rejoiced,* from *gaudeo.*—Consentiebant *united,*

III. Adjuncts to the nom. may be a genitive or any other oblique case, connected with that nominative, and to be construed *after* it.

1. *Genitive.*

Questions.

Which the nom. case? Which the adjunct, or genitive case?

Prodest *timor Dei.* *Spes præmii* solatur. *Præteriti periculi reminiscentia* oblectat. *Divitiarum, gloriæ et voluptatis amor* vitiat. *Hujus mundi curæ* contaminant. Laudetur *nomen Domini.* *Patris mei domus* ædificatur. Fallit *amicitia malorum.* *Agrorum viridantium color* delectat. *Omnium castellorum copiæ* transducuntur.

Prodest from *prosum.*—Amor divitiarum, gloriæ, &c. —Nomen *let the name*, or *may the name, &c.*—Laudetur *be praised*, in the imp. or opt. mood.

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2. *Other oblique cases connected with the nom. and to be construed after it.*

Questions.

• Which the nom. case? Which the adjuncts? Where are the adjuncts to be construed? What words before the verb?

1. *Milites elati spe* gaudebant. (*Construe* spe *after* elati, *by* R. 14.

2. *Milites elati spe victoriæ* gaudebant.

3. *Milites elati spe celeris victoriæ et hostium fugæ* gaudebant. *Cæsar.*

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1. *Affectus solicitudine Cæsar* erat profectus.

2. *Magna affectus solicitudine Cæsar* erat profectus.

3. *Magna affectus solicitudine hoc nuncio Cæsar* erat profectus. *Cæsar.*

---

1. *Hostes turris ruinâ commoti* fugiunt.

2. *Hostes turris repentinâ ruinâ commoti* fugiunt.

3. *Hostes turris repentinâ ruinâ commoti, inopinatô malô turbati* fugiunt.

4. *Hostes turris repentinâ ruinâ commoti, inopinatô malô turbati, deorum irâ perculsi* fugiunt.

5. *Hostes turris repentinâ ruinâ commoti, inopinatô malo turbati, deorum ira perculsi, urbis direptione perterriti* fugiunt. *Cæsar.*

1. *Caius Curio, in Africam profectus ex Cilicia,* processit.

2. *Caius Curio, in Africam profectus ex Cilicia, et jam copias Publii Attii Vari despiciens* processit.

Et jam despiciens *and now despising cop. Pub. At.&c.*

3. *Caius Curio, in Africam profectus ex Cilicia, et jam ab initio copias Publii Attii Vari despiciens,* processit. *Cæs.*

Et jam ab initio, &c. *and now from the beginning, &c.*

IV. Adjuncts to the nom. may be a relative with the constituent parts of a clause, or even a whole sentence; all to be construed before the principal verb, as,

Questions.

Which the nom. case? Which the relative? What words follow next after the relative, before the principal verb?

Deus, qui novit, compensabit. *Deus, qui novit corda et cogitationes,* compensabit.

Tenuit *consuetudo, quæ quotidie magis invalescit.* Ea, *quæ necessaria sunt,* conquirantur.

Vir et fæmina, quos heri videbas, sunt mortui.

CHAP. III.

CONSTRUE the nom. case first, with the words thereto belonging, if any; then the verb; then the word or words governed of the verb.

Note.—In this third Chapter, the words in Italics are they which, according to rule, must be construed after the verb.

Words governed of the verb, and therefore to be construed after it, may be of various sorts:

I. A noun or nouns, in that case which the verb requires; some verbs requiring a nom. after them, others an oblique case,

A. Nom.

A Nom. after the Verb.

Questions.

What words are to be construed after the verb? Which is the verb? What before the verb?

Deus est *summum bonum*. Christus est *summum bonum*. Christus est *bonus ille pastor*.

Alexander erat *dux fortissimus*. Titus Romanus Imperator appellatus est *Amor ac Deliciæ humani generis*.

Virtus habetur *rationis humanæ perfectio*; et honor est *præmium virtutis*.

A Gen. Case after the Verb.

Hæc domus et hic ager sunt *fratris mei*. Mors *neminis* miseretur, *nec divitis nec pauperis*.

Satagit unusquisque *rerum suarum*. Vir bonus *injuriæ* obliviscitur; *beneficii* reminiscitur.

Implentur *veteris Bacchi, pinguisque ferinæ*.

Note.—When there is no nom. case expressed, it is implied in the verb, and must, in construing, be supplied by one of these pronouns, *I, thou, he, she, it, we, ye, they*; according to the number and person of the verb; thus in the example above, *Implentur, they are filled.* See C. 8. R. 1.

Dative after the Verb.

Laus *virtuti* debetur. Pecunia *multis* commodat, *pluribus* incommodat.

Rex pius *reipublicæ* prodest. Cicero præluxit *majoribus suis*. *Parenti* debetur maxima reverentia.

Famæ mendaci quis credit? *Ferocissimo leoni* traditus est Lysimachus.

Accusative after the Verb.

Cyrus *imperium* protulit. Romani vincebant *omnes gentes*. Virtus conciliat et conservat *amicitiam*. Vitium *vitam molestam* efficit; et parit *odium ac inimicitias*.

Brutum Romanæ matronæ *defensorem suum quasi communem patrem* luxerunt. *Filiam suam carissimam* occidit Virginius, ne *stuprum* sustineret.

Stuprum *violence*.

Ablative after the Verb.

Divitiis, nec minus curis abundavit Crœsus. *Curis* mortuus exoneratur. Morbus *quiete*, cura *somno* spoliat. Morbus *spoliat* quiete; cura spoliat, &c. The first *spoliat* is understood, and supplied by Rule 23, from the *spoliat* expressed here.

Officio suo sapiens fungitur. *Vita eterna* boni fruuntur. Stultus *doctis et libris* abutitur.

Doctis, *learned things*, i. e. *learning*.

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2. The word governed by the verb may be an infinitive noun; and possibly that inf. also may have certain words governed by it. In such a case, construe the inf. next after the verb, and then the words depending on the inf.

Scribere jussit amor. Duo consules cæperunt *creari*. Stultus *perseverare* nequit. Fluctus *detumescere* cæperunt.

Carthaginienses *bella reparare* tentabant. Nemo Romanorum *pacis mentionem habere* dignatus est.

Note.—From the last example we find, that the word which the inf. governs, may likewise have another word governed of it. The word governed, according to Rule 14, must be construed after that word which governs it; therefore *pacis* must be construed after *mentionem*.

CHAP. IV.

CONSTRUE the nom. case first, with the words thereto belonging, if any; then the verb; then the word or words governed of the verb; lastly, the preposition, if any, with the word depending on it.

Note.—Prepositions, as we have seen, are sometimes adjuncts to the nom. but in general they are attached to the concluding part of the sentence, and to be construed after the verb.

In this chapter, the words in Italics are prepositions and their adherents, to follow the verb. But the learner must know

know, that these are not the only words to be construed after a verb; there are other oblique cases, &c. which he must distinguish from the nom. and its adjuncts, and construe them next after the verb, then the preposition, &c.

QUESTIONS.

Which is the preposition? The word governed of it? Where to be construed? The verb? What words to be construed before the verb?

Romanum imperium *a Romulo* exordium habet. Æmilius Paulus consul *de Perseo* triumphum egit. Masinissa *cum Scipione* amicitiam fecerat.

Quintus Pompeius *cum Numantinis* pacem ignobilem fecit. Postea Caius Hostilius Mancinus *cum Numantinis* pacem fecit infamem.

Publius Scipio Africanus militem vitiosum et ignavum *sine aliqua acerbitate* correxit.

Copias suas Cæsar *in proximum collem* subduxit. Oscenses et Calagurritani mittunt *ad eum* legatos.

Equitatum *ad castra* mittit, *ad flumen* Bagradam. Curio copias *ex locis superioribus in campum* deducit.

Note.—The learner here will have gone through every part of the first Rule of Construction; which is a very comprehensive one, and so useful, that it will oftentimes be sufficient of itself to conduct him through whole and very long sentences; and though there are forms of speech, which cannot be well exemplified under this rule, and therefore other rules are necessary, yet the learner must almost always bear this first rule in mind, under whatever other rule he is reading; beginning each sentence, unless there be expressed exceptions for the contrary, with the nominative and its adjuncts; then proceeding to the verb; then to the words governed of the verb; and so on.

CHAP. V.

RULE I.

" CONSTRUE the nom. case first, with the words
" thereto belonging, if any; then the verb; then
" the word or words governed of the verb; lastly,

 " the

"the preposition, if any, with the word depending "on it."

EXAMPLES.

In which the nom. and its adjuncts, will be distinguished by Italics.

QUESTIONS.

Which is the nom. case? What adjuncts? To be construed before or after the nom.? The verb?

1. Fortes *fortuna* juvat. *Adag.*
2. Audentes *fortuna* juvat. *Virg.*
3. ———— Vocat *labor ultimus* omnes. *Id.*
4. *Omnes* eodem cogimur. *Hor.*
5. ———— Vent's agitatur *ingens*
 Pinus: et celsae graviore casu
 Decidunt *turres:* feriunt *que* summos
 Fulmina montes. *Id.*

RULE 2.

"A genitive case is usually construed after another "noun."

EXAMPLES.

Genitive cases, and the words they depend on, will appear in Italics.

QUESTIONS.

Which is the genitive case? What word does it follow in construction? What words precede the verb?

1. Proh *Deûm atque hominum fidem.* *Ter.*
2. O *curas hominum!* *Pers.*
3. *Amantium Iræ* amoris integratio est.
 Amantium iræ *amoris integratio* est.
4. Interdum lacrymæ *pondera vocis* habent. *Ov.*
5. Non *ignara mali*, miseris succurrere disco. *Virg.*

RULE

RULE 3.

"An infinitive noun is generally construed after a "verb."

These and such like infinitive words are not *verbs or moods* (as they are commonly called) because they do not *declare*, *affirm*, or *predicate*; they are *nouns*, because they are *names*, names of actions or conditions.

EXAMPLES.

The infinitives, and the words they depend on, in Italics.

QUESTIONS.

Which is the infinitive noun? The verb it follows? The nom. and its adjuncts?

1. Non ignara mali miseris *succurrere disco.* *Virg.*
2. ——— Quis *fallere possit* amantem? *Id.*
3. ——— Possunt, quia *posse videntur.* *Id.*
4. ——— Qui timidè rogat,
   Docet negare. *Sen.*
5. Fortuna opes *auferre*, non animum, *potest.* *Id.*

RULE 4.

"An adjective or participle, if no other word depend on it, must be construed before its noun."

EXAMPLES.

Adjectives and their nouns distinguished by Italics.

QUESTIONS.

Which the noun? Which the adj.? Which of the two to be construed first? Before or after the verb?

1. ——————————— *Fallacia*
   Alia aliam trudit. *Ter.*
2. *Omnium rerum*, heus, vicissitudo est! *Id.*
3. *Summum jus* sæpe *summa* est *malitia.* *Id.*
4. *Nulla salus* bello. *Virg.*
5. ——— Vocat *labor ultimus* omnes. *Id.*

RULE 5.

"If an adjective or participle govern a word after "it, it must be construed after its noun."

EXAMPLES.

The noun and adjective, and the word governed of that adjective, in Italics.

QUESTIONS.

The noun? The adj.? The word governed of the adjective? Which first of the three? Which next? Before or after the verb?

1. *Vis consili expers* mole ruit sua. *Hor.*
2. *Res* est *solliciti plena timoris* amor. *Ov.*
3. *Invia virtuti* nulla est *via*. *Id.* *Est, nulla via, &c.*
4. ——————————— Errat,
   Quisquis *ab eventu facta notanda* putat. *Id.*
5. *Versus inopes rerum*, nugæque canoræ. *Hor.*
   Rerum, *of matter*.

RULE 6.

"In an ablative absolute construe the participle or "adjective last, that is, after the noun or word with "which it agrees.

EXAMPLES.

The ablative absolute is in Italics.

QUESTIONS.

What words are the example, or abl. absolute? Which of them the noun? Which the participle? Which of the two to be construed first? The nom.?

1. *Deo Volente*, ridet et flet quilibet. *Adag.*
2. *Auro loquente*, sermo inanis omnis est. *Adag.*
3. *Arbore dejecta*, quivis ligna colligit. *Adag.*
4. Etiam *sanato vulnere*, cicatrix manet. *Laber.*
5. *Via exacta* viaticum quærere. *Cic.*

RULE

RULE 7.

" If two adjectives or participles agree with the same
" noun, they must not be construed one before, and
" the other after that noun, but either both before by
" Rule 4, or both after by Rule 5."

EXAMPLES.

The nouns and adjectives here concerned, in Italics.

QUESTIONS.

The Example? Which of these the noun? The adjectives? To be construed by Rule 4, or by R. 5? Why? (*If by R.* 4, *say*, " Because the adjectives govern no word after them." *If by R.* 5, *say*, " Because the adjective—governs the word—after it.") The nom. and adjuncts? Where to be construed?

1. ——— *Prosperum ac felix scelus*
Virtus vocatur. *Sen.*
Felix, *successful.*

2. ——— Nec me *tua fervida* terrent
Dicta, ferox: Dii me terrent. *Virg.*

3. *Vir bonus et prudens* versus reprehendet inertes. *Hor.*
Inertes, *useless*, or *good for nothing.*

4. ——— Malè verum examinat *omnis*
Corruptus judex. *Id.*

5. ——— Nobilitas *sola* est *atque unica virtus.* *Juv.*
or,
Nobilitas sola est *atque unica* virtus.

RULE 8.

" Let the relative and its clause be construed as
" soon as possible after the antecedent."

EXAMPLES.

The antecedent, the relative, and its adjuncts, in Italics:

The antecedent, to be construed immediately before the

the relative. If the antecedent be in the nom. case, construe it first of all, as *Lex quæ jubet, &c.* If the antecedent be in an oblique case, construe it after the word which governs it, as *Rege animum, qui imperat, &c.*

Questions.

The antecedent? The relative? Its clause? Where is the antecedent to be construed? Where the rel. and its clause? Before or after the verb? If before, Why? (Because the antecedent is in the nom. case.) If after, Why? (Because the antecedent is in an oblique case,) and governed of——.

1. *Lex* universa est, *quæ jubet nasci et mori.* *Lab.*
2. Gravior est *inimicus, qui latet in pectore.* *Id.*
3. *Homo, qui in homine calamitoso est misericors,* meminit sui. *Id.*
4. Minor est quàm servus, *dominus, qui servos timet.* *Id.*
5. ——— *Animum* rege, *qui nisi paret,*
   Imperat. *Hor.*
   Animum, *thy anger.*

CHAP. VI.

RULE I.

"CONSTRUE the nom. case first, &c."

EXAMPLES.

Questions.

The nom. and adjuncts? The verb? What after the verb?

1. *Dies* adimit ægritudinem hominibus. *Ter.*
   Dies, *Time.*
2. ——— Trahit *sua* quemque *voluptas.* *Virg.*
3. ——— *Quis enim modus* adsit amori? *Id.*
4. Omnia fert *ætas,* animum quoque. *Id.*
   Animum *quoque, even the recollection.*
5. ——— Alitur *vitium,* vivitquè tegendo. *Id.*

Tegendo, *a passive gerund in do, by being concealed.*
Note, *The gerunds in* di, do, dum, *though commonly represented*

presented in our Grammars to be only of the active voice, are sometimes, not active, but passive. So the supine in um *is sometimes passive; and the supine in* U *is sometimes active; though not so represented in our Grammars.* See my LAT. GRAM.

6. ——— Sævit *que* animis *ignobile vulgus.* *Id.*
7. *Furor* arma ministrat. *Id.*
8. Dabit *Deus* his quoque finem. *Id.*

RULE 2.

"A genitive case is usually construed after another "noun."

EXAMPLES.

Questions.

* The gen. case? The word it follows? The verb? What words precede the verb?

1. *Omnium rerum,* heus, *vicissitudo* est! *Ter.*
2. *Sat* habet *favitorum* semper, qui recte facit. *Plaut.*
3. ——— *Viamque* insiste *domandi,*
Dum faciles *animi juvenum,* dum mobilis ætas. *Virg.*
4. Vincet *amor patriæ laudum*que immensa *cupido.* *Id.*
5. Sævit *amor ferri,* et scelerata *insania belli.* *Id.*
6. Pallida mors æquo pulsat pede *pauperum tabernas,*
*Regum*que *turres.* *Hor.*
Pale death knocks with impartial foot at the huts, &c.
7. ——— Œqua tellus
Pauperi recluditur,
*Regum*que *pueris.* *Id.*
8. ——— Breve et irreparabile *tempus*
Omnibus est *vitæ.* Sed famam extendere factis,
Hoc *virtutis opus.* *Virg.* *Huc est opus, &c.*

RULE 3.

"An inf. noun is generally construed after a verb."

EXAMPLES.

EXAMPLES.

Questions.

The inf. noun? The verb it follows? The nom. and adjuncts? *Or*, The words to be construed first here?

1. Truditur dies die;
   Novæque *pergunt interire* lunæ. *Hor.*
   Dies, *one day*, truditur, &c.—die, *by another day.* —interire *to wane*, or perish, as it were.
2. Qui non *vetat peccare*, cum possit, jubet. *Sen.*
3. *Redire*, cum perit, *nescit* pudor. *Id.*
4. Amor *timere* neminem verus *potest*. *Id.*
5. Quid Romæ faciam? *Mentiri nescio*. *Juv.*
6. *Desinat* elatis quisquam *confidere* rebus:
   Omnia mors æquat. *Claudian.*
   Elatis rebus, *in high fortune.*
7. ——— Tunc omnia jure tenebis,
   Cum *poteris* rex *esse* tui. *Id.*
   Rex tui, *the ruler of thyself.*
8. Nec, tibi quid liceat, sed quid *fecisse decebit*,
   Occurrat. *Id.*

Nec occurrat, *nor let it be considered*, quid liceat, &c.

RULE 4.

"An adjective or participle, if no other word, &c."

EXAMPLES.

Questions.

The noun? The adj.? Which first? Why? The verb? The nom. and adjuncts?

1. Ut sæpe *summa ingenia* in occulto latent! *Plaut.*
   in occulto, *in secret*, in a hidden place.
2. ——— Trahit *sua* quemque *voluptas*. *Virg.*
3. ——— *Labor* omnia vincit
   Improbus, et *duris* urgens in *rebus* egestas. *Id.*
   Improbus labor, *hard labour*, &c. et egestas urgens in, &c.

 4. ———

4. ——— Sævitque animis *ignobile vulgus*. *Id*.
5. *Degeneres animos* timor arguit. *Id*.
6. Nunc animis opus, Ænea, nunc *pectore firmo*. *Id*.
Now there is need animis *of courage*, Ænea, O *Æneas*, &c.
Animus, is Latin for the Mind, and for whatever of its operations, as *Recollection*, *Courage*, *Anger*, &c.
7. *Improbe amor*, quid non *mortalia pectora* cogis? *Id*.
O wicked love, to what dost thou not, &c.
8. ——— Quid non *mortalia pectora* cogis,
Auri *sacra fames*? *Id*.

RULE 5.

"If an adjective or participle govern a word, &c."

EXAMPLES.

Questions.

The noun? The adj.? Which first? Why? The nom. and adjuncts?

1. ——— Labor omnia vincit
Improbus, et *duris urgens in rebus egestas*. *Virg*.
2. *Conscia mens recti* famæ mendacia ridet. *Ov*.
3. ——— *Mens sibi conscia recti*. *Virg*.
4. *Nescia mens* hominum *fati sortisque futuræ*. *Id*.
5. *Fortuna sævo læta negotio*. *Hor*.
6. ——— *Corpus Onustum*
Hesternis vitiis, animum quoque prægravat. *Hor*.
7. At bona *pars* hominum *decepta cupidine falso*,
Nil satis est, inquit. *Id*. *At bona pars hominum*, &c.
8. Sumite *materiam vestris*, qui scribitis, *æquam*
Viribus. *Id*.
Sumite materiam æquam vestris, &c.—qui scribitis, *ye who*, &c.

RULE 6.

"In an ablative absolute, &c."

EXAMPLES.

Questions.

The exemplifying words? Which is the participle, or has the participle implied in it? The nom. and adjuncts?

1. ——————— Ponuntque ferocia Pœni
Corda, *volente Deo.* *Virg.*
The Carthaginians assuage, &c. Deo volente, *the God willing it.*

2. Heu! nihil *invitis* fas quemquam fidere *Divis! Id.*
Alas! it is lawful for any one to trust in nothing,&c.

3. Est Deus in nobis, *agitante* calescimus *illo. Ov.*

4. ——————— *Me duce* tutus eris. *Id.*

The participle *being* is implied in *duce; duce* then must follow *me.—Me I.*

5. Nil desperandum, *Teucro duce, et auspice Teucro. Hor.*

The same participle *being* is again implied in *duce* and in *auspice.*

6. *Judice* quem nosti, *populo;* qui stultus honores
Sæpe dat indignis. *Id.*
The judge being the people, quem, &c.

7. Per varios casus artem experientia fecit.
Exemplo monstrante viam. *Manilius.*

8. *Imperante Augusto,* natus est Christus.
Augustus being Emperor.

RULE 7.

"If two adjectives or participles agree with the same "noun, &c."

EXAMPLES.

The exemplifying words? Which of these is the noun? The adjectives? To be construed by Rule 4, or by R. 5? Why? (*See* C. 5. R. 7.) The nom. and adjuncts?

1. ——————— *Varium et mutabile* semper
Fæmina. *Vig.*
Varium and *mutabile* both agree with *thing.*

2. Stat

2. Stat sua cuique dies: *breve et irreparabile tempus*
Omnibus est vitæ. *Id.*
3. *Udum* et *molle lutum* es. *Pers.*
4. *Mobilis* et *varia* est fermè *natura* malorum. *Juv.*
5. In amore *hæc omnia* insunt *vitia*; injuriæ,
Suspiciones, inimicitiæ, induciæ,
Bellum, pax rursus. *Ter.*
6. ——————— *Tot rebus iniquis*
Paruimus victi. *Lucan.*
7. ——————— *Hoc* reges habent
Magnificum et *ingens* (nulla quod rapiet dies)
Prodesse miseris. *Sen.*

The noun *thing* or *prerogative* is here understood after *hoc magnif. et ingens.*

8. Solvite, mortales, animos; curamque levate,
*Tot*que *supervacuis* vitam deflere *querelis*,
Fata regunt orbem; certa stant omnia lege. *Manil.*

Here *deflere, the weeping away, or to weep away*, is an infinitive noun in the accus. case, governed of *levate*, just as the other noun *curam* is. *O mortals, relax your minds; and alleviate your care and the weeping away of life with so many superfluous, &c.*

RULE 8.

"Let the relative and its clause, &c."

EXAMPLES.

Questions.

The antecedent? The relative? Its clause? Where is the antecedent to be construed? Where the rel. and its clause? Before or after the verb? Why? *(See C. 5. R. 8.)*

1. Miserrima *fortuna* est, *quæ inimico caret.* *P. Syr.*
2. Nulla est tam bona *fortuna, de qua nil possis queri. Id.*

Note.—The antecedent is frequently understood, and may generally be supplied by some pronoun, as in the following examples: and remember, that in thus supplying the antecedent, it must be rendered immediately before the relative.

 3. Absentem

3. Absentem lædit *(ille) cum ebrio qui litigat.*
4. Ab alio expectes *(illud) alteri quod feceris.*
5. Feras non culpes, *(istud) quod vitari non potest.*
Feras, non culpes, *you must bear, you must not blame, &c.*
6. Invitat culpam *(ille) qui peccatum prœterit.*
7. Multis minatur *(hic) qui facit uni injuriam.*
8. *Qui Bavium non odit*, amet tua carmina, Mœvi. *Virg.*
Let him, qui who, non odit, &c.

CHAP. VII.

RULE 1.

"CONSTRUE the nom. case first, &c."

EXAMPLES.

Questions.

The nom.? the adjuncts? The verb? What words to follow the verb? Have you observed the Note? *To this question, frequently proposed, none but an honest answer in the affirmative should satisfy.*

1. *Fata* regunt orbem; certa stant *omnia* lege. *Manil.*
2. ———— *Lingua* mali pars pessima servi. *Juv.*
3. *Lingua* est *maliloquax* mentis indicium malæ.
Lingua maliloquax, *an evil speaking tongue.* Understand here not only *a slanderous tongue,* but *a profane, a lying, an impure, an idle tongue.*
4. *Nemo* repente fuit turpissimus. *Juv.*
5. ———————————— Ingenium *res Adversœ* nudare solent. *Hor.*
Res adversæ *Adversity.* So Res secundæ—Res optimæ *Prosperity.*
6. Amicos *res optimœ* pariunt; *adversœ* probant.
7. Enervant animos *citharœ, cantusque, lyrœque. Ov.*
8. Neglectis *urenda filix* innascitur agris. *Hor.*
Filix urenda. *The fern which ought to be burnt, &c.*

10. Fortes

10. *Fortes* creantur fortibus et bonis.
Est in juvencis, est in equis *patrum*
Virtus: *nec* imbellem *feroces*
Progenerant *aquilæ* columbam. *Hor.*
Creantur, *are produced.*—Virtus patrum est in juv. *The virtue of their fathers, &c.*

RULE 2.

"A genitive case is usually construed after another "noun."

EXAMPLES.

Questions.

The gen. case? The word it follows? The verb? The words before the verb in construction?

1. ——— Quid non mortalia pectora cogis,
Auri sacra *fames*! *Virg.*
2. *Vitæ summa* brevis spem nos vetat inchoare longam. *Hor.*
3. Vis *consili expers* mole ruit sua. *Hor.*
4. At bona *pars hominum* decepta cupidine falso,
Nil satis est, inquit. *Id.*
5. ——— Stat *magni nominis umbra.* *Lucan.*
Umbra, *the very shadow.* (i. e. the remembrance) of, &c.—stat *remains.*
6. Res est *solliciti plena timoris* amor. *Ov.*
7. *Conscia* mens *recti-famæ mendacia* ridet. *Id.*
8. Pejor est bello *timor* ipse *belli.* *Sen.*
9. Serum est *cavendi tempus* in mediis malis. *Id.*
10. Rex est, qui posuit metus,
Et *diri mala pectoris.* *Id.*

RULE 3.

"An infinitive noun is generally construed after a "verb."

EXAMPLES.

Questions.

The inf. noun? The verb it follows? The nom. and adjuncts? or, words before the verb?

1. Quid sit futurum cras, *fuge quærere.* *Hor.*

2. ——— Quod adest,
Memento componere æquus. *Id.*
Remember to order (or arrange) *rightly*, quod, *&c.*

3. Æquam *memento* rebus in arduis
Servare mentem. *Id.*

4. *Valet* ima summis
Mutare, et insignem attenuat Deus. *Id.*

Note.—*Deus* is the nom. case.

5. Nec vero terræ *ferre* omnes omnia *possunt.* *Virg.* *Verò nec omnes terræ possunt*, *Nor indeed are all soils able to, &c.*

6. Felix, qui *potuit* rerum *cognoscere* causas. *Id.*

7. *Noli*, amabò, *verberare* lapidem, ne perdas manum.
Amabò (an interjection) *I beseech you.* [*Plaut.*

8. ——— Intra
Fortunam *debet* quisque *manere* suam. *Ov.*

9. ——— Exeat aulâ,
Qui *vult esse* pius. *Lucan.*
Exeat, in the Imperative Mood, *Let him, &c.*

10. Serò *recusat ferre*, quod subit jugum. *Sen.*
Serò recusat, *He refuses too late*, ferre *jugum*, quod jugum, &c. The first *jugum* is understood.

RULE 4.

"An adjective or participle, if no other word depend on it, must be construed before its noun."

EXAMPLES.

Questions.

The noun? The adj.? Which first? Why? What words before the verb?

 1. Quem

1. Quem ferret, si *parentem* non ferret *suum?* *Ter.*
2. *Nulla* est tam facilis *res*, quin difficilis siet,
   Quam invitus facias. *Id.* Siet *for* sit
3. Vitæ *summa brevis—spem* nos vetat inchoare *longam.* *Hor.*
4. *Pallida mors—æquo* pulsat *pede* pauperum tabernas, Regumque turres. *Id.*
5. ——————— Nil sine *magno*
   Vita *labore* dedit mortalibus. *Id.*
   Vita dedit nil mortalibus, &c.
6. ————— Malè verum examinat *omnis*
   Corruptus judex. *Id.*
7. *Jejunus stomachus* rarò vulgaria temnit. *Id.*
   Vulgaria, *common food.*
8. *Multa* fidem *promissa* levant. *Id.*
   Levant, *lessen.*
9. ————— Hic *murus aëneus* esto,
   Nil conscire sibi, *nullâ* pallescere *culpâ.* *Id.*
10. Doctrina sed *vim* promovet *insitam.*
   Paulum *sepultæ* distat *inertiæ*
   Celata virtus. *Hor.*

RULE 5.

"If an adjective or participle govern a word, &c."

EXAMPLES.

Questions.

The noun? The adj.? The word governed of the adj.? Which first of the three? Which next? The words before the verb?

1. Crescit *indulgens sibi* dirus *hydrops.* *Hor.*
   Indulgens sibi, *by indulging itself*, after crescit.
2. ————— *Quid violentius aure* tyranni? *Juv.*

The noun after which *violentius* is to be construed, is *thing* implied in *quid.* So in the next example, *thing* is implied in *aliquid*, and *dignum* to be construed after it.

3. Aude

3. Aude *aliquid brevibus Gyaris* et carcere *dignum*,
Si vis esse aliquid: probitas laudatur et alget.
Juv.

Aude aliquid, *dare something*, dignum, &c.

Gyara—an island, one of the Cyclades in the Ægean Sea, whither the Romans banished obnoxious persons.—Esse aliquid, *to be any thing*.

Alget, *freezes in neglect*.

4. *Nil dictu fœdum* visuque hæc limina tangat,
Intra quæ puer est. *Id.*

Nil, *let nothing*.

5. Aude, hospes, contemnere opes; et *te* quoque *dignum*
Finge *Deo*. *Virg.*

6. ——— Quid *terras* alio *calentes*
Sole mutamus? *Hor.*

Why do we go to countries, &c. Quid, *Why*, i. e. Propter quid, *because of what*: so Quid, *Why*, is no conjunction, but a Pronoun governed of *propter* understood, and therefore in the accus. case.

7. *Rara avis in terris, nigroque simillima cygno. Juv.*
Avis rara in terris, &c.

8. Vive *memor lethi*; fugit hora. *Pers. Vive tu memor, &c.*

9. ——— *Ille potens sui*
Lætusque deget, cui licet in diem
Dixisse, 'Vixi.' *Hor. Ille deget potens sui, &c.*
Potens sui, *the master of himself*.

10. Justum et *tenacem proposita virum*
Non *civium* ardor *prava jubentium*,
Non vultus instantis tyranni
Mente quatit solidà. *Id.*

Non ardor civium jubentium prava, non vultus instantis tyranni, quatit a solidâ mente virum justum et tenacem propositi.—Justum, *Who is just, &c.*

Note.—As *tenacem* in this example is construed after *virum* by the present rule, so *justum* is construed after it by the 7th rule.

RULE 6.

"In an ablative absolute construe the participle, &c."

EXAMPLES.

Questions.

The example or abl. absolute? Which is the participle, or has the participle implied in it? The nom. and adjuncts?

1. Formidabilior cervorum exercitus, *duce leone*, quam leonum, *cervo*, *Adag.* [*Leone duce. Cervo duce:* the participle in *duce.*—Quam leonum, *than an army of lions.*

2. *Imperante Augusto*, natus est Christus; *imperante Tiberio*, crucifixus.

3. *Deo favente*, livor haud quicquam potest.

4. Interea gustus elementa per omnia quærunt,
Nunquam animo *pretiis obstantibus.* *Juv.*
Gustus *luxuries*, after the verb.
Animo, *their inclination.*

5. ———— Prima est hæc ultio, quòd, *se*
Judice, nemo nocens absolvitur. *Juv.*

The participle *being* is in *judice.*—Nemo nocens, *no guilty person.*

6. Pan etiam *Arcadiâ* mecum si *judice* certet,
Pan etiam *Arcadiâ* dicat se *judice* victum. *Virg.*
Etiam Arcadiâ, &c. *even Arcadiâ.*—Dicat, *should confess*, se victum.

7. *Te* que adeo decus hoc œvi, *te consule*, inibit,
Pollio; et incipient magni procedere menses.
Te duce; si'qua manent sceleris vestigia nostri,
Irrita perpetuâ solvent formidine terras. *Virg.*

Adeoque hoc decus œvi inibit, te, Pollio, te consule, &c.
Si'qua, for si aliqua, *if any.* Irrita, *being frustrated*, solvent terras, &c.

8. Serò respicitur tellus, ubi, *fune soluto*,
Currit immensum panda carina salum. *Ov.*

9. Qui statuit aliquid, *parte inauditâ* alterâ,
Æquum licet statuerit haud æquus fuit. *Sen.*
Æquum licet statuerit, *although he may have determined justly.*

10. Deflete

10. Deflete virum,
Quo non alius
Potuit citius
Discere causas,
Unâ tantum
Parte auditâ,
Sæpe et neutrâ. *Id. de Claudio.*

Quo, *than whom.*

RULE 7.

"If two adjectives or participles agree with the "same noun, &c."

EXAMPLES.

Questions.

The exemplifying words? Which of these is the noun? Which the adjectives? By R. 4. or by R. 5? Why? *(See C. 5. R. 7.)* The nom. and adjuncts?

1. *Dulce et decorum* est pro patria mori. *Hor.* The noun is *thing* understood.

2. ——— *Ille potens* sui
Lætusque deget, cui licet in diem
Dixisse, 'Vixi.' *Id. Ille* represents the noun.

3. Felices ——— quos *ille* timorum
Maximus haud urget, lethi metus. *Lucan.*
The full phrase is *ille maximus timor timorum.*

4. Tum denique omnes *nostra* intelligimus *bona*,
Quum, quæ in potestate habuimus, ea amisimus.
Nostra bona for *nostras bonas res.* [*Plaut.*

5. Tædet *quotidianarum harum formarum. Ter.*

6. ——————— Olim
Relligio peperit *scelerosa atque impia facta. Lucret*
Relligio falsa scil. Relligio *for* religio; so Repperit, reppulit, rettulit, *for* reperit, repulit, retulit, *to lengthen the first syllable in verse.*

Olim, *long ago.*

7. *Monstrum*

7. *Monstrum horrendum informe, ingens,* cui lumen ademptum. *Virg.*

8. *Solum unum hoc vitium* affert senectus hominibus, Attentiores sumus omnes ad rem, quam par est. *Ter.* Ad rem, to the thing, to the principal thing, as it is commonly esteemed, i. e. *to money.* Quam par est, *than is right.*

9. Errat longè meâ quidem sententiâ,
Qui *imperium* credat *gravius* esse *aut stabilius,*
Vi quod fit, quàm illud, quod amicitiâ adjungitur.
Ter.

Meâ sententiâ, *from my opinion.*—Imperium, *that that government,* esse, *is,* &c.—quod fit vi, *which is sustained by force,* quàm, &c.—adjungitur amicitiâ, *is bound together by, &c.*

N. B. Esse in this ninth example shews a great dèal, though not all, of the nature of an Infinitive word, and of the reason of its name. Esse here, according to the construction we choose to give it, is either a verb, or a noun, or even an adjective: a verb, if we make it to affirm or predicate, Esse is; a noun, thus, Esse to be or a being, in apposition with *imperium;* an adjective, thus, Esse to be or as being, when it agrees with *imperium.* The last construction is not so well here, but grammatical; and is sometimes preferable; as,

" Et mæstum simul ante aras *adstare* parentem,
" Sensit, et hunc propter ferrum *celare* ministros.
" Aspectuque suo lacrymas *effundere* cives," *Lucret.*

as if *adstantem, celantes, effundentes.* Sometimes the infinitive is *necessarily* construed adjectively, and can not be resolved in any other way; as,

" Puerum, inde abiens, conveni Chremis
" Olera et pisciculos minutos *ferre* obolo in cænam senis," *Ter.*

necessarily as if *ferentem.* So, " Est interdum *præ-* " *stare* mercaturis rem quærere," *Cato, De Re Rust.* where *præstare* is as the adj. *præstans* to agree with the noun *quærere.* See the nature of the infinitive illustrated

lustrated at large in my LAT. GRAM. where I have endeavoured to vindicate this most elegant and useful form of speech from that confined and pigmy notion, in which our Grammars have generally wrapped it up, contrary to what its name so obviously imports.

10. *Parvula* (nam exemplo est) magni *formica* laboris
Ore trahit, quodcunque potest, atque addit acervo,
Quem struit, *haud ignara* ac *non incauta* futuri. *Hor.*

Formica (nam exemplo est) parvula [*sed*] *magni laboris, trahit ore quodcunque potest, atque addit acervo, quem struit, haud ignara, ac non incauta futuri.*

The adjective *incauta*, must thus follow its noun *formica*, by Rule 5. and therefore by the present rule, *ignara*, and likewise *parvula* must be construed after *formica*. The beautiful antithesis between *parvula* and *magni laboris*, is thus best preserved in the construction; *The ant (for this is their example) small in size, but of great industry.*

RULE 8.

" Let the relative and its clause, &c."

EXAMPLES.

Questions.

The antecedent? The relative? Its clause? Where is the antecedent to be construed? Where the relative and its clause (Before or after the verb?) Why? *(See C. 5. R. 8.)*

1. Parvula (nam exemplo est) magni formica laboris
Ore trahit, quodcunque potest, adque addit *acervo*,
Quem struit, haud ignara ac non incauta futuri.
Hor.

2. Nil agit *exemplum, litem quod lite resolvit. Id.*
Exemplum quod, &c.

3. ——— Leve fit, *quod bene fertur, onus. Ov.*
Onus, quod, &c.

4. Ast

4. Ast *ego, quæ divôm incedo regina, Jovisque*
Et soror et conjux, unâ cum gente tot annos
Bella gero. *Virg.*

5. Heu! quam miserum est ab eo lædi, *de quo non possis queri.*
Heu, &c.—lædi ab *eo, de quo, &c.*

6. ——— *Ille* potens sui
Lætusque deget, *cui licet in diem*
Dixisse, 'Vixi.' *Hor.* *Ille, cui licet, &c.*

7. *Ira quæ tegitur*, nocet. *Sen.*

8. Malè vivunt *(illi) qui se semper victuros putant.* *Illi qui, &c.—se, that they*, victuros esse, *are about to live*, semper, &c.

9. Perpetuò vincit *(ille) qui utitur clementiâ.*

10. Bis vincit *(ille) qui se vincit in victoria.*

CHAP. VIII.

RULE 1.

"CONSTRUE the nom. case first, &c."

Note.—Though sometimes, as we have seen, there is no nominative expressed in the Latin, yet there is one always implied in every verb, and may be supplied by one of the pronouns, according to the number and person of the verb. Let the learner attend to this ellipsis, both because it frequently occurs, and because it is elegant in its use, the pronoun in Latin being very rarely expressed, unless for distinction or energy in speaking.

EXAMPLES.

The verb, in which the nom. is implied, and the words, which, for reasons to be seen hereafter, must precede the verb in construction, (if there be any such) will be in Italics. When the verb is the only word in Italics, construe that first; then the word governed of it, and so on.

QUESTIONS.

The verb? The nom. case implied in it? The adjuncts of the nom? The words to follow the verb?

Ellipsis of *Ego, I.*

1. Persicos *odi*, puer, apparatus. *Hor.*
Ego odi, &c.
2. Sublimi *feriam* sidera vertice. *Id.*
Ego feriam, &c.—feriam, from *ferio*, not from *fero.*
3. Phyllida *amo* ante alias. *Virg.*

Tu, thou or you.

1. *Quòd si* me Lyricis vatibus *inseres,*
Sublimi feriam sidera vertice. *Hor.*
Quod si tu, &c,—Lyricis vatibus, *with Lyric poets.*
2. *Audito* multa; *loquere* pauca.
Audito, hear thou, &c.

Ille; Illa; Illud.——He; She; It.

Ille, he,

1. *Nam fuit* hôc vitiosus; in hora *sæpe* ducentos,
Ut magnum, versus *dictabat stans pede in uno. Hor.*
Nam fuit, vit, &c.——*sæpe stans in uno pede dictabat* duc. vers. &c.

Illa, she.

2. Phyllida amo ante alias; *nam* me discedere *flevit,*
Et longum, formose vale, vale, *inquit*, Iola. *Virg.*
Nan flevit, Iola, me discedere, &c. Me discedere, as if, QUOD EGO DISCEDEREM, *because that I departed*, when *discedere* is an infinitive verb; or, as if, ME DISCEDENTEM, *me departing*, like *puerum ferre*, above noted in Terence, for *puerum ferentem*, and then *discedere*, like *ferre*, is an infinitive adjective.—et inquit, &c.—longum vale, &c. Here, *vale* in the Latin, and *farewell* in the English, are of a two-fold construction. Primarily, i. e. considered in themselves, they are verbs, and have their nom. cases, *vale tu, fare*

fare you well; but in their relation to the adjective *longum*, *long*, they are nouns, for with nouns only do adjectives agree. In their dependence also upon the verb *inquit*, *she said*, they are nouns in the transitive or accusative case, expressing *a thing*, of which this is the NAME, *a long farewell, longum vale*. Thus, all parts of speech being named from their use, by the use of a word is the name of the part of speech determined, its name being as various as its use: And this is a principle in Grammar by which innumerable phrases, otherwise inexplicable, are easily resolved. —Formose, *O beautiful Shepherd*; pastor, *shepherd*, or some such word, being understood.

It.

3. *Juvat* ire sub umbras. Tuâ *refert* teipsum nosse. *Spectat* ad omnes bene vivere.

Tua refert, *it concerns thee*—nosse, for novisse, from nosco.—Te ipsum, from tu ipse, *thyself*.—Spectat ad omnes, *it concerns all*.

Nos, we.

1. *Quid brevi fortes jaculamur ævo*
2. Multa? *Quid* terras alio calentes
Sole *mutamus*? Patriæ quis exsul
Se quoque fugit? *Hor.*

Quid nos, fortes brevi ævo, &c. Why do we, who flourish but a little while, &c. Quis exsul patriæ, &c. *Who, though an exile from his country, &c.*

Vos, ye or you.

1. Dianam teneræ *dicite* virgines:
Sing ye of D. &c.
2. Intonsum, pueri, *dicite* Cynthium. *Hor.*

Intonsum Cynthium, *unshorn* (i. e. youthful, ever young) *Apollo*.

QUESTIONS.

Which is the first example here, and its adjunct? The second and its adjuncts? The third, &c.? The fourth, &c.? The fifth, &c.? The clause to be construed

strued first of all? Have you availed yourself of the Note?

They.

1. Qualis apes æstate novâ per florea rura
Exercet sub sole labor; *cum* gentis adultos
Educunt fœtus, *aut cum* liquentia mella
Stipant, *et* dulci *distendunt* nectare cellas,
Aut onera *accipiunt* venientium; *aut agmine facto*,
Ignavum fucos pecus a præsepibus *arcent*. *Virg.*

Talis *labor, qualis exercet apes novâ æstate, per florea rura, sub sole; cum educunt adultos, &c.—aut cum stipant, &c.—et distendunt cellas, &c.—Aut, &c. or receive the burthens; venientium, of those that come* loaded with honey.

Aut, agmine facto, arcent, &c. Agmine facto, an ablative absolute. See Rule 6. A præsepibus, *from their hives.*

RULE 2.

" A genitive case is usually construed after another noun."

EXAMPLES.

Questions.

The genitive case? The word it follows? The verb? What before the verb?

1. Crescit *amor nummi*, quantum ipsa pecunia crescit. *Juv.*

2. *O curas hominum!* O quantum est in rebus inane! *Pers.*

O quantum inane, *O what an emptiness*, in rebus, *in their concerns.*

3. ——————— *Finis alterius mali*
Gradus est futuri. Sen.
Alterius mali, *of one evil.*

4. ———— Multos in summa pericula misit
Venturi timor ipse mali. Lucan.
Timor ipse, *the very fear.*

5. Non

5. Non domus aut fundus, non *æris acervus et auri*
Ægroto domini deduxit *corpore* febres,
Non animo curas. *Hor.*

Non domus aut, &c. &c. Deduxit febres, *hath reduced fevers*, corpore ægrot, &c.—*nor cares in his mind.*

6. ——— *Vivendi* recte qui prorogat *horam*,
Rusticus expectat, dum defluat amnis; at ille
Labitur, et labetur, in omne volubilis ævum. *Hor.*
Qui, *he who*, prorogat, &c.—Rusticus, *like a clown*, expectat, dum, &c.

7. Estnè *Dei sedes*, nisi terra, et pontus, et äer,
Et cœlum et virtus? Superos quid quærimus ultra?
Jupiter est, quodcunque vides, quocunque movèris. *Lucan.*

Is there any abode, &c.—Ultra, *elsewhere?* Jupiter est, *that is Jupiter, &c.* So the Epicurean philosophy: say here, *There is Jupiter, &c.*

RULE 3.

"An infinitive noun is generally construed after a "verb."

EXAMPLES.

Questions.

The inf. noun? The verb it follows? The nom. and adjuncts?

1. Nec regna socium *ferre*, nec tædæ *sciunt*. *Sen.*
Regna, i. e. *Reges*. *Tœdæ*, i. e. *Conjuges*. *Socium*, hoc est, *participem sui juris, a co-partner in their rights.*

2. *Ferre*, quam sortem patiuntur omnes
Nemo *recusat*. *Id.*

Nemo recusat fěrre *sortem*, quam sortem, &c. as above, *C. 7. R. 3. Ferre jugum, quod jugum, &c.* In truth, the Relative always stands thus between two cases

cases of the same noun, though the former or Antecedent is the one commonly expressed, and the latter understood; whereas sometimes, as here, the reverse is observed. See Exceptions to Rule 8. of Position, in Part 2.

3. Æra nitent usu; bona vestis *quærit haberi*. *Ov.*

4. Quod *cavere possis*, stultum est admittere. *Ter.*

5. Nescio, qua natale solum dulcedine cunctos
Ducit; et immemores non *sinit esse* sui. *Ov.*

I know not by what sweetness their native soil, &c.—et non sinit, *and suffers them not, &c.*—sui, from *suus.*

3. Aurum per medios, *ire* satellites,
Et *perrumpere amat* saxa. *Hor.*
Aurum amat ire, &c.

RULE 4.

"An adjective or participle, if no other word depend on it, &c."

EXAMPLES.

Questions.

The noun? The adj.? Which first of the two? Why? The nom. and adjuncts, in the first or principle clause?

1. Ira *furor brevis* est; animum rege. *Hor.*

2. ——— Vivendi rectè qui prorogat horam,
Rusticus expectat, dum defluat amnis; at ille
Labitur, et labetur, in *omne* volubilis *ævum*. *Id.*

3. Virtus est vitium fugere; et *sapientia prima*
Stultitiâ caruisse. *Id.*
Caruisse, *to be without.*

4. Latiùs regnes, *avidum* domando
Spiritum, quàm si Libyam *remotis*
Gadibus jungas; et *uterque Pænus*
Serviat uni. *Id.*

Domando, *by subduing*, avidum Spiritum, regnes latiùs, quàm si jungas, &c.—remotis Gadibus, *to distant*

distant Gades; et uterque Pænus, *and both Carthaginians, &c.* uni, *thee alone.*

5. ———— Avidos *vicinum funus* ut ægros
Exanimat. *Id.*
Vic. fun. exanim. &c.

6. ———— *Teneros animos* aliena opprobria sæpe
Absterrent vitiis. *Hor. Aliena opprobria sæpe, &c.*

RULE 5.

"If an adjective or participle govern a word after "it, &c."

EXAMPLES.

Questions.

The noun? The adj.? Which of the two, first? Why? The nom. and adjuncts, in the first or principal clause?

1. *Fortuna sævo læta negotio,* et
Ludum insolentem *ludere pertinax,*
Transmutat incertos honores,
Nunc *mihi,* nunc alii *benigna. Hor.*

Fortune rejoicing in cruel business, and still constant to play her insolent game, transmutat, &c.

2. Explorant adversa viros; perque aspera *duro*
Nititur ad laudem *virtus interrita clivo. Sil. Ital.*

Adversa, *adverse things,* i. e. *adversity, &c.*—que virtus interrita duro clivo nititur, &c.—per aspera *loca, over rough places,* i. e. *through difficulties.*

3. ———— *Blando* que *veneno*
Desidiæ *virtus* paulatim *evicta* senescit. *Id.*

4. —— *Puer* (ut *sævis projectus ab undis*
Navita) nudus humi jacet *infans indigus omni*
Vitaï *auxilio. Lucret.*

Puer (ut navita proj. ab. sæv. und.) ja. nud. hu. inf. ind. om. aux, &c. Vitaï is here used for Vitæ, the Gen. of Vita,

5. *Fæcunda*

5. *Fœcunda culpæ secula* nuptias
Primùm inquinavere, et genus et domos.
Hoc fonte derivata clades
In patriam populumque fluxit. *Hor.*

The times fruitful of vice first polluted, &c.—*Ruin derived from this foundation hath flowed,* &c.

6. Damnosa quid non imminuit dies ?
Ætas parentum, *pejor avis,* tulit
Nos nequiores mox *daturos*
Progeniem vitiosiorem. Id.

RULE 6.

"In an ablative absolute construe, &c."

EXAMPLES.

Questions.

The abl. absolute; Which is the participle; or, Which has the participle implied in it ? The nom. and adjuncts, in the principal clause ?

1. ———— ———— Quid fas
Atque nefas, tandem incipiunt sentire, *peractis*
Criminibus. Juv.
They begin at length, sentire quid est fas, &c.

2. Beatus ille, qui, *procul negotiis,*
Ut prisca gens mortalium,
Paterna rura bobus exercet suis,
Solutus omni sænore. *Hor.*

Happy he, who, business being, &c.—ut. pr. g. &c. exercet, *ploughs,* &c.

3. O fortunatos nimium, bona si sua nôrint,
Agricolas; quibus ipsa, *procul discordibus armis*
Fundit humo facilem victum justissima tellus ?
Virg.

O too unfortunate husbandmen! if they did but know, &c. quibus ip. just. tellus fund. hum. &c. *to whom the very bounteous earth itself,* &c.

4. Imberbis

4. Imberbis juvenis, tandem *custode remoto*,
Gaudet equis, canibusque, et aprici gramine campi;
Cereus in vitium flecti, monitoribus asper,
Utilium tardus provisor, prodigus æris,
Sublimis, cupidusque, et amata relinquere pernix.
Hor.

Cereus flecti in vit. *like wax to be bent to, &c.*— Sublimis, *lofty*, cupidus, *full of desires*, pernix, *ready*, or very quick, &c.—amata, *things once loved.*

5. *Conversis studiis*, ætas animusque virilis
Quærit opes et amicitias: inservit honori;
Commisisse cavet, quod mox mutare laboret. *Id.*

His studies being, &c —his manly age, &c.—inservit, *he is a slave to, &c.*—cavet, *he forbears, &c.*

6. Multa senem circumveniunt incommoda; vel quòd
Quærit, et inventis miser abstinet, ac timet uti;
Vel quòd res omnes timidè gelidèque ministrat;
Dilator, spe longus, iners, avidusque futuri,
Difficilis, querulus, laudatur temporis acti,
Si puero, censor, castigatorque minorum. *Id.*

Mult. in, &c.—*either that he seeks* for necessaries, *and miserably abstains from them when found*—or, *that he executes, etc.* Spe longus, *forming distant hopes*—temp. act. *of time past*—min. *of his youngers.*"

RULE 7.

"If two adjectives or participles agree with the same "noun, &c."

EXAMPLES.

Questions.

The exemplifying words? Which of them is the noun? The adjectives (To be construed by R. 4. or by R. 5?) Why? *(See C. 5. R. 7.)* the primary clause or clauses? The nom. and adjuncts?

1. *Justum*

1. *Justum et tenacem propositi virum*
Non civium ardor prava jubentium,
Non vultus instantis tyranni,
Mente quatit solidâ. *Hor.*

2. ——— Egomet mî ignosco, Mænius inquit.
Stultus et improbus hic *amor* est *dignus*que notari. *Id.*
I pardon myself, says, &c.—This self-*love is, &c.*

3. *Quæ virtus et quanta,* boni, sit vivere parvo
(Nec meus hic sermo est; sed quem præcepit *Ofellus*
Rusticus, abnormis-sapiens, crassâque Minervâ)
Discite. *Id.*

Discite, o boni, quæ et quanta virtus sit, &c.—Rusticus, &c. *A rustic, wise without formality, and of a strong mind uncultivated.*—Abnormis, *that is, sine norma, without rule.*—Minerva, generally the Goddess of wisdom; sometimes wisdom itself; sometimes, as here, the mind which possesses it, *a strong mind, a strong genius:* so construed, *crassa* necessarily comes after it; and thus is best seen the full force of *crassa Minerva.*

4. Nam veluti, pueris absinthia tetra medentes
Cum dare conantur; priùs oras pocula circum
Contingunt mellis *dulci flavoque liquore;*

* * * *

Sic ego———

* * *

———Volui tibi *suaveloquenti*
Carmine Pierio rationem exponere nostram.
Lucret.

Nam veluti cum med. con. dare tetra absin. pueris pr. con. or. cir. poc. &c.

So I wished—Rationem exponere nostram, &c. to propound my method of philosophy to you, in sweet Pierian strains, that is, in verse.

5. Ponite *inflatos tumidosque vultus.* *Sen.*

6. ——— Porro puer (ut sævis projectus ab undis
Navita) nudus humi jacet, infans indigus omni
Vitaï auxilio.———

* * * *
* * * *
* * * *

At variæ crescunt pecudes, armenta, feræque;
Nec crepitacillis opus est; nec cuiquam adhibenda est
Almae nutricis *blanda atque infracta loquela.*
Nec varias quærunt vestes pro tempore cœli. *Lucret.*

Nec est blanda atque infracta loquela almæ nutricis, &c. Nor is the soft and lisping language of a kind nurse to be applied to any of them.

Pro tempore cœli, according to the climate, or season of the year.

RULE 8.

"Let the relative and its clause, &c."

EXAMPLES.

Questions.

The antecedent? The relative? Its clause? Where is the antecedent to be construed? Where the relative and its clause? Before or after the verb? Why? *(See C. 5. R. 8.)*

1. ———— *Cui prodest scelus*
Is fecit. *Sen.* *Is, cui scelus, &c.*
2. *Quo semel est imbuta recens.* servabit *odorem*
Testa diu. *Hor.* *Testa diu servabit odorem, quo, &c.*
3. Ira furor brevis est; *animum* rege, *qui*, nisi paret,
Imperat. *Id.*
4. Judice, *quem nosti, populo, qui stultus honores*
Sæpe dat indignis. *Id.*
5. Nil admirari, prope *res* est *una*, Numici,
Solaque quæ possit facere et servare beatum. *Hor.*
Num. adm. nil est prope, &c.—*the one and only thing*, quæ, &c.
7. Reddere *qui* voces jàm scit *puer*, et pede certo
Signat humum, gestit paribus colludere, et iram
Colligit ac ponit temerè, et mutatur in horas. *Id.*
The child that just knows how to utter, &c.—gest. coll. par.

par. *delights to play with his, &c.—and takes up and lays aside his resentments rashly.*—in horas, *every hour.*

CHAP. IX.

RULE 9.

"CERTAIN adverbs and conjunctions are construed "*before the nominative case and verb;* i. e. they are "construed first in their own clause or sentence: so "is the relative *qui;* and so are *quis* the interrogative, "*quantus, quicunque,* and such like words, (*with their* "*accompaniments*) in whatever case."

Note.—*The accompaniments of qui, quis, quantus, &c.* may be nouns, with which *qui, quis,* &c. agree; or nouns governed of them; or other adjectives annexed to them; or prepositions, of which they are governed.

EXAMPLES.

The words in Italics are they which, by the present rule, must be construed first in their respective clauses. After they are construed, proceed to the nom. case; then to the verb, &c, according to Rule 1.

QUESTIONS.

The exemplifying word? Where to be construed? The nom. case? Its adjuncts? The verb? The words that are to follow the verb?

1. *Ut sæpe* summa ingenia in occulto latent! *Plaut.* Ut sæpe, *how often,* sum. ingen.
2. *Quod* cavere possis, stultum est admittere. *Ter.*
3. *Quem* ferret, *si* parentem non ferret suum? *Id.* *Whom would he bear with, if, &c.*

4. *Nam.*

4. *Nam* deteriores omnes sumus licentiâ. *Id.*
For we are all, &c.—licentiâ, *for too much, &c.*
5. Dii immortales! Homini homo *quid* præstat? Stulto intelligens.
Quid interest! *Id.*
How much does one man excel, &c. How much an intelligent man differs from, &c.
6. ——— *Quo* fata trahunt retrahuntque, sequamur. *Virg.*

RULE 10.

"When a question is asked, construe the nom. case "(unless it be the interrogative *quis*, *quotus*, *quantus*, "or *uter*) after the verb, or else between the English verb and the auxiliary, expressing the auxiliary "first."

Note.—By *auxiliaries* here are meant those words, which are sometimes called by young grammarians, *Signs of the Moods and Tenses*; viz. *am*, *are*, *did*, *was*, *were*, *do*, *may*, *can* etc.

EXAMPLES.

The words in Italics are such verbs and nom. cases as the rule treats of.

Questions.

The exemplifying words? The nom. (and adjuncts, if any)? The verb? Its mood and tense? The English auxiliary, to come *with and before the nom. case*? Are there any words here under the ninth rule, and therefore to be construed before the nom. case and verb?

1. Ut sæpe *summa ingenia* in occulto *latent*! *Plaut.*
How often do, &c.
2. O quàm miserum *est* nescire mori! *Sen.*
The nom. is *it* understood. *How wretched is it, &c.* —mori, *how to die!*
3. Infelix! Quantâ dominum virtute *parasti*! *Lucan.*

Unhappy

Unhappy Scæva! With, or, *by the means of what great valour have you, &c.*

4. Heu! quàm difficile *est* crimen non prodere vultu! *Ov.*

5. Dii immortales! Homini *homo* quid *præstat!*
Stulto *intelligens.*
Quid *interest!* *Ter.*

6. Quem *ferret,* si parentem non ferret suum? *Ter.*

EXCEPTIONS TO RULE 10.

Quis, quæ, quid or quod, quotus, quantus, and uter, &c. with their adjuncts, do not conform to this rule. In an interrogative sentence, they and their adjuncts must be construed before the verb, by Rule 9.

EXAMPLES.

Questions.

The verb? The word or words to follow it? The nom. and adjuncts? Words under the ninth Rule?

1. ——— *Quis enim modus* adsit amori? *Virg.*

2. ——— Dolus an virtus, *quis* in hoste requirit? *Id.*
Dolus an virtus, is an instance of the rule itself; *Num sit dolus, &c. &c. Who enquires in an enemy, whether there be, &c.*

3. O curas hominum! O *quantum* est in rebus *inane!* *Pers.*

4. *Quisnam igitur* liber? sapiens, sibique imperiosus. *Hor*
Quisnam igitur est, &c. Sapiens, &c. the man that is wise, and severe to himself. Sapiens and *imperiosus,* both agreeing with the same noun *Homo* understood, must both be rendered after it by Rules 5 and 7.

5.——— *Quis* fallere possit amantem? *Virg.*
If it had been *Numquis fallere possit amantem? Quis* would be construed after the verb, because in such a phrase,

phrase, *quis*, by aphæresis, stands for *aliquis*, *any one*, very different from *quis* (the interrogative) *who?*

RULE 11.

"After the verb *sum*, a verb passive, and a verb "neuter, a nom. case is sometimes construed; but "then there is usually another nom. case expressed "or implied, to come before."

EXAMPLES.

The nom. to be construed after the verb will appear in Italics.

Questions.

The nom. case to follow the verb? The verb? The word or words to come before it? Which of these by the ninth Rule?

1. Nam doli non *doli* sunt, nisi astu colas. *Plaut.*
Nam *for* doli *stratagems*, &c. &c. nisi colas *unless you manage them*, astu, *by craft*.

2. Est profectò *Deus*, qui, quæ nos gerimus, auditque et videt. *Id.*
Surely there is a God, who both hears and sees, quæ nos, *&c.*

3. *Magnum* hoc *vitium* vino est: pedes captat primum: *Luctator dolosus* est. *Id.*
This is the great fault, &c. It catches, &c. It is, &c.

4. Omnium rerum, heus *vicissitudo* est. *Ter.*

5. Summum jus sæpe *summa* est *malitia*. *Id.*

6. Percontatorem fugito; nam *garrulus* idem est. [*Hor.*

RULE 12.

"An adverb is not to be construed with a noun "but rather with a verb, or an adjective or participle."

EXAMPLES.

The adverbs, and the words to which they belong, will be in Italics.

Questions.

The adverb? With what word to be construed? The nom. (and adjuncts, if any)?

1. Sat *habet* favitorum *semper*, qui *rectè facit*. *Plaut.* *He always has*, sat favitorum, &c. Fautor *or* Favitor, oris, *a favourer*.

2. *Feliciter* is *sapit*, qui periculo alieno sapit. *Id.* Periculo alieno, *from another man's danger*.

3. Summum jus *sæpe* summa *est* malitia. *Ter.*

4. O Fortuna! ut *nunquam* perpetuò *es* bona! *Id.*

5. ———— *Forsan* miseros meliora *sequentur*. *Virg.*

6. *Ulteriùs ne tende* odiis. *Id.*

RULE 13.

"After a preposition constantly look for an accusative or ablative case."

EXAMPLES.

Prepositions and the words governed of them, are in Italics: and it must be remembered, that prepositions, according to Rule 1, are usually construed *after the verb.*

Questions.

The preposition? The word governed by it? Where to be construed? The nom. and adjuncts? Which first by Rule 9?

1. Quàm temere *in nosmet* legem sancimus iniquam!
Nam *vitiis* nemo *sine* nascitur. *Hor.*

2. Conscia mens recti famæ mendacia ridet:
At nos *in vitium* credula turba sumus. *Ov.*

Credula turba, *a credulous set of people*, or *a set of people credulous*, in vitium, *to*, *&c.*

3. Homo

3. Homo sum: humani *a me* nil alienum puto. *Ter.*
Nil humani, *nothing human*, or *nothing which concerns a human being*, alienum a me, *of no concern to me.*
4. ——— Tacitum vivit *sub pectore* vulnus. *Virg.*
5. ——— Pulchram que petunt *per vulnera* mortem.
And they seek honourable, &c.
6. *Post equitem* sedet atra cura. *Hor.*
Post, *close behind*, equitem, *the knight.*

RULE 14.

"The word governed must be construed after (*generally immediately after*) the word which governs it; such words excepted, as Rule 9. specifies; and even they must follow prepositions."

EXAMPLES.

Note.—The word governed, and that which governs it, will be distinguished by letters prefixed, *a*, *b*, *c*, *d*, &c. and here understand two things, viz.

1. Of these letters, that which is prior in the alphabet, will denote the leading or governing word; and that letter which is immediately next in the alphabet, will be prefixed to the word governed; thus, *a*, *b*,—*c*, *d*; *b* is governed of *a*, *d* is governed of *c*, &c.—Therefore construe *a* before *b*, and *c* before *d*, &c.

2. When two or more words have the same leading word to depend on, it will be seen that they both depend on one word, by their having the same letter before them; thus, *a*, *b*, *b*; both *b*, *b*, are governed of *a*. Again, *a*, *b*, *c*, *c*; *b* depends on *a*, but *c*, *c*, on *d*.

Questions.

The verb? The word, or words to be construed after the verb? In what order, i. e. which first? which next? The nom. and adjuncts? What by R. 9.?

1. ——— [a]Trahit sua [b]quemque voluptas. *Virg.*
Sua volup. trah. &c.
2. ——— ——— Fallacia.
Alia [b]aliam [a]trudit. *Ter.*

 3. Omnia

3. [b]Omnia [a]fert ætas, [b]animum quoque. *Virg.*
4. —— Adeo [d]in [c]teneris [b]consuescere multum [a]est. *Id.*

Adeo multum, *so much*, or *of so much consequence*, est, *it is—to form good habits in tender* minds or years.

5. Præcipuum jam inde [d]a [e]teneris [a]impende [b]laborem. *Id.*

Impende, *bestow*, præcip. lab.—jam inde a, *instantly from*, or *even from*.

6. ——— [a]Sævitque [b]animis ignobile vulgus. *Id.*

CHAP. X.

RULE 9.

"CERTAIN adverbs, &c. are construed before the nom. &c.

EXAMPLES.

Questions.

The exemplifying word? Where to be construed? The nom. and adjuncts? The verb? The words to follow the verb?

1. Damnosa *quid* non imminuit dies? *Hor.*
2. *Quid* non mortalia pectora cogis,
   Aura sacra fames? *Virg.*
3. Improbe Amor, *quid* non mortalia pectora cogis? [*Virg.*
4. Vivite. Felices, *quibus* est fortuna peracta
   Jam sua! *Id. Æn.* 3, 493.

So I would point this passage in Virgil; not as even Servius himself reads it, "Vivite felices, quibus, &c." *giving to* sua *by a very forced and false construction the sense of* vestra; *which the divine poet never meant; but would thus make his Hero speak more pathetically,* "Farewell. Happy they for whom their

their fortune is now accomplished! We are called from fate to fate: To you tranquillity is secured." *So the learned Jesuit, Jean Louis de la Cerda, understands this passage.*

5. *Quemcunque* miserum videris, hominem scias. *Sen.* Scias, *you may know him to be*, &c. so, neges, *you may deny him to be.*
6. *Quemcunque* fortem videris, miserum neges. *Id.*
7. *Quantum* quisque suâ *nummorum* condit in arcâ, Tantum habet et fidei. *Juv.*

Here the phrases *quantum nummorum*, and *tantum fidei*, are said to correspond with one another: there is a comparative relation between them; and they are under like circumstances of government and construction: hence, because *quantum nummorum* must be construed before the verb *condit*, *tantum fidei* must likewise come before *habet*. The same relation subsists between *quem* and *hunc* in the next example; the same mode must be observed in construing them; i. e. they must (one, and therefore both) be rendered first in their respective clauses. We shall see more of this under Rule 18.

8. *Quem* dies vidit veniens superbum,
Hunc dies vidit fugiens jacentem. *Sen.*
Jacentem, *fallen.*
9. Nil habet infelix paupertas durius in se,
Quàm quòd ridiculos homines facit. *Juv.*
Durior, durius, *harder.*—Construe *ridiculos* last in this sentence.
10. *Quanto* parentes *sanguinis vinclo* tenes,
Natura? *Sen.*

By what a tie, &c. dost thou, &c. O nature!

RULE 10.

"When a question is asked, construe the nominative "case, &c."

EXAMPLES.

Questions.

The exemplifying words? The nom. and adjuncts? The verb? Its mood and Tense? The English auxiliary to

to come *with and before the nom. case?* Words by the ninth Rule.

1. Non vires alias, conversa que Numina *sentis?*
Cede Deo. *Virg.* *Dost thou not perceive other strength, &c.*—conversa, *turned against thee?*
2. ——— Cur ante tubam *tremor occupat* artus? *Id.*
Why doth a tremour, &c.
3. ——— *Tantæne* animis cælestibus *iræ?* *Id.*
Num sint tantæ, &c. Can there be such, &c.
4. Cur *omnium fit culpa* paucorum scelus? *Sen.*
Why is the fault of all made, &c. Or,
Cur omnium *fit* culpa *paucorum scelus?*
Why is the wickedness of a few made, &c.
5. Mortem *aliquid* ultra *est?* Vita, si cupias mori.
Ultra, *beyond*, or *worse than.* [*Id.*
6. Imperia dura tolle; quid *virtus erit?* *Id.*
7. Eheu! quàm brevibus *pereunt ingentia* causis!
Claud.
Quam brev. caus. *by what trifling, &c. do great things, &c.*
8. Unde tibi frontem libertatemque parentis,
Cum facias pejora senex? *Juv.*
Unde sumis tibi, &c. How do you assume, &c. &c.
Cum senex, &c. *when though an old man, &c.*
9. Dicite, Pontifices, in sacro quid *facit aurum?*
In sacro, *in religion.* [*Pers.*
10. O Fortuna, viris invida fortibus,
Quàm non æqua bonis præmia *dividis?* *Sen.*
What inadequate compensations dost thou, &c.

EXCEPTIONS TO RULE 10.

The learner must remember that the interrogatives *quis, quantus, quotus,* and *uter,* are exceptions to this rule; and so (it may be added here) are other interrogatives derived from these, as, *cujus, quotumus, quotuplex,*

tuplex, quotusquisque, quantulus, qualis, uterutrubi, &c. with their adjuncts.

QUESTIONS.

The verb? The word or words to follow it? The nom. and adjuncts? Words by Rule 9.?

1. ——— *Quid* mirum, noscere mundum
Si possunt homines, quibus est et mundus in ipsis;
Exemplumque Dei quisque est in imagine parvâ?
Manil.

Quibus est et mundus, *who have even, &c.*

2. ————— Vir bonus est *quis?*
Qui consulta patrum, qui leges juraque servat.
Hor.

Qui servat. cons. patr. qui *servat* leg. &c.

3. *Hora quota* est? *Id.*

4. *Quotumæ sunt ædes? Plaut.*

Quotumæ ædes interjacent? How many houses are between?

5. *Quotus-* enim *-quisque* reperietur, qui, impunitate et ignoratione omnium propositâ, abstinere possit injuriâ? *Cic.*

Quotus-quisque, &c. *What man in a thousand will be found*, &c.—ignoratione omnium, *the ignorance of all men*, i. e. no one's knowing it, proposita, *being offered* or *assured to him.*

The reason of all these exceptions may be found in the nineteenth rule, where we are told, that all such words in whatever case, must be construed first in their own clauses.

RULE 11.

" After the verb *sum*, a verb passive, and a verb
" neuter, a nom. case is sometimes construed, &c."

EXAMPLES.

EXAMPLES.

Questions.

The nom. case to follow the verb? The verb? The word or words to come before it? Which of these by Rule 9.?

1. —— Meus mihi, suus cuique *est carus*. *Plaut.*
Meus est carus mihi, &c.
2. Nemo *solus* satis *sapit*. Nam ego multos sæpe vidi Regionem fugere conscilii, prius quam repertam habere. *Plaut.*

Nem. sat. sap. &c. &c. priusquam hab. rep.—*before they had it well found.* Habere here is the Inf. Mood, *quòd* or *ut* being left out: *Before I could see that they had it*, &c. or *Before this circumstance, that they had it*, &c.

3. Amantium iræ amoris *integratio est*. *Ter.*
4. In amore *hæc omnia insunt vitia, injuriæ,*
Suspiciones, inimicitiæ, induciæ,
Bellum, pax rursum. *Id.*
5. Tantus *amor* laudum, tantæ est *victoria* curæ. *Virg.*

Tantus est *amor*, &c. tant. cur. *of such great concern.*

Tantus, and *tantæ curæ*, are correspondent phrases, the latter being, as it were, the echo or repetition of the former; and therefore, if *tantus*, so *tantæ curæ* must be construed *before* the verb, each before its own.

6. ———— Sua cuique *deus fit* dira cupido. *Id.*
7. Rebus angustis *animosus atque*
Fortis appare. *Hor.*
App. anim, &c.—reb. august. *in narrow circumstances.*
8. ———— Ille *potens sui*
Lætusque deget, cum licet in diem
Dixisse, 'Vixi.' *Id.*
9. Quî *fit*, Mæcenas, ut nemo, quam sibi sortem
Seu ratio dederit, seu fors objecerit, illâ
Contentus vivat. *Id.*

How

How comes it, O Mæcenas, ut nemo vivat contentus illa *sorte,* quam sortem seu ratio, &c.—objecerit *shall have thrown in his way.*

10. Nimirum *insanus* paucis *videatur,* eò quòd
Maxima pars hominum morbo jactatur eodem.
Eò *for this reason,* quòd *because.* *Hor.*

RULE 12.

"An adverb is not to be construed with a noun, "but, &c."

EXAMPLES.

Questions.

The adverb? With what word to be construed? The nom. and adjuncts? Which by Rule 9?

1. *Vehemens* in utramque partem, Menedeme, es *nimis.* *Ter.*
O Menedemus, you are too, &c.
2. O fortuna, ut nunquam *perpetuò* es *bona!* *Id.*
3. O *fortunatos nimiùm,* bona si sua norint! *Virg.*
4. Diis *aliter visum.* *Id.* *Visum* est.
5. *Sæpius* ventis *agitatur* ingens
Pinus. *Hor.*
6. Quem res *plus-nimio delectavere* secundæ,
Mutatæ quatiunt. *Id.*

Plus-nimio, strictly two neuter adjectives, here used adverbially, *too much.*

—Mutatæ *res, a change of condition,* say, *Him, a change,* &c. &c.

7. Omnes eodem cogimur; omnium
Versatur urnâ *serius ocyùs*
Sors *exitura.* *Hor.*

The lot of all is shaken in the urn (of the three destinies) *about to come out sooner or later.* And as each man's lot drops out, he dies.

8. Sperat

8. Sperat infestis, metuit secundis
Alteram sortem, *bene præparatum*
Pectus. *Id. Bene præparatum pectus sperat,* &c.

9. Vivite. Felices, quibus *est* fortuna *peracta*
Jam sua. Nos alia ex aliis in fata vocamur:
Vobis parta quies. *Virg.*
Ex aliis *fatis* in alia fata *from one fate to another fate.*
Vobis quies est parta. Vide Rule 22.

10. *Continuò* culpam ferro *compesce,* priusquam
Dira per incautum serpant contagia vulgus. *Id.*
Immediately restrain, &c.

RULE 13.

"After a preposition constantly look for an accu-"sative, or ablative case."

EXAMPLES.

Questions.

The preposition? The word governed by it? Where to be construed? The nom. and adjuncts? Which first by Rule 9.?

1. ———————— Id arbitror
Apprimè *in vitâ* esse utile, ut ne'quid nimis. *Ter.*
Arbitror id esse apprime utile in vita, ut ne aliquid sit nimis.

2. Vehemens *in utramque partem,* Menedeme, es nimis. *Id.*

3. Ingentes animos *angusto in pectore* versant. *Virg.*
Versant, *they move.*

4. Scinditur incertum *studia in contraria* vulgus. *Id.*

5. Continuò culpam ferro compesce, priusquam
Dira *per incautum* serpant contagia *vulgus.* *Id.*

6. ——— Adeo *in teneris* consuescere multum est. *Id.*

7. Præcipuum

7. Præcipuum jam inde *a teneris* impende laborem. *Id.*

8. Tutatur favor Euryalum, lacrymæque decoræ;
Gratior ac *pulchro* veniens *de corpore* virtus. *Id.*
Ac virtus gratior veniens, *and virtue more grateful as coming.*

9. ———————— Laudas
Fortunam et mores antiquæ plebis; et idem,
Si quis *ad illa* Deus subitò te agat, usque recuses. *Hor.*

Antiquæ plebis, *of people in old times;* et idem, *and you the same man,* usque rec. *would peremptorily refuse,* si q. d. sub. agat, &c. *if any god should suddenly bring you, &c.*

10. —— Vivendi recté qui prorogat horam,
Rusticus expectat, dum defluat amnis, at ille
Labitur, et labetur, *in omne* volubilis *ævum.* *Id.*

RULE 14.

"The word governed must be construed after (*generally immediately after*) the word which governs "it; except, &c."

EXAMPLES.

It may be necessary for the learner to revert to Rule 14, Chap. IX. for the use of the single letters prefixed to certain words hereunder.

Questions.

The verb? The word or words to follow the verb? In what order, i. e. which first? which next? The nom. and adjuncts? What by Rule 9.?

1. Nil [b]dictu [a]fædum [b]visuque hæc [c]limina [d]tangat,
[a]Intra [b]quæ puer est. *Juv.*

2. [b]Vitæ [a]summa brevis [f]spem [e]nos [d]vetat [c]inchoare longam. *Hor.*

The little sum (or span) of life, &c.
Longam spem, *distant hope.*

 3. Omnium

3. Omnium [c]rerum, heus! [b]vicissitudo [a]est; *Ter.*
4. [b]Amantium [a]iræ [f]amoris [e]integratio [d]est. *Id.*
5. ———— [b]Viamque [a]insiste [c]domandi,
Dum faciles [a]animi [b]juvenum, dum mobilis ætas. *Virg.*
6. Continuò [b]culpam ferro [a]compesce, priusquam
Dira [a]per incautum serpant contagia [b]vulgus. *Id.*
7. ———————— [c]Ingenium res
Adversæ [b]nudare [a]solent, celare secundæ. *Hor.*
8. [a]O miseras [b]hominum [b]mentes! [a]O [b]pectora cæca!
Qualibus [a]in [b]tenebris [c]vitæ, quantisque periclis
Degitur [a]hoc [b]ævi, quodcunque est! *Lucret.*
Hoc ævi, *is this life,* deg. *spent, &c.*

Note.—Hoc ævi *is an elliptical or imperfect expression for* hoc *tempus* ævi, hoc *spatium* ævi, hoc *negotium* ævi, hoc *genus* ævi.

9. [c]Omnia priùs [c]verbis [b]experiri, quàm [c]armis, [b]sapientem [a]decet. *Ter.*
It becomes a wise man to try, &c.
13 Nonne [b]id [b]flagitium [a]est, te [b]aliis [b]consilium [a]dare,
Foris sapere, [c]tibi non [a]posse [b]auxiliarier? *Id.*
Nonne est id, &c. *is not that,* &c.—te, *that you,* dare, *should,* &c.—sapere, *should be,* &c. foris, *abroad,* i. e. *in other men's business,* non posse, *and not be able,* &c.
Auxiliarer by the figure paragogè for *auxiliari,* the infinitive of *auxilior.*

CHAP. XI.

RULE 9.

"CERTAIN adverbs and conjunctions are con-"strued before the nom. case, &c." *See the whole Rule.*

EXAMPLES.

EXAMPLES.

Questions.

The example? Where to be construed? The nom. and adjuncts? The verb? The words to follow the verb?

1. *Quid* æternis minorem
Consiliis animum fatigas? *Hor.*
Quid fat. æt. cu. &c.—minorem, *unequal to it.*

2. ——— Levius fit patientiâ,
Quicquid corrigere est nefas. *Id.*
Whatever it is not lawful, &c. fit, *it becomes, &c.*

3. Minimum decet libere, *cui* multum licet. *Sen.*
Decet eum *libere minimum, &c.*

4. Latiùs regnes, avidum domando
Spiritum, *quàm si* Libyam remotis
Gadibus jungas; *et uterque* Pænus
Serviat uni. *Hor.*

5. ——— Multa petentibus
Desunt multa. Bene est, *cui* Deus obtulit
Parcâ, *quod* satis est, manu. *Id.*
Many things are wanting, petentibus, *to them that covet, &c.*—Bene est *illi, Well is it to him,* cui Deus, &c.—parca manu, *though with a thrifty hand,* to be construed last.

6. *Quid* brevi fortes jaculamur ævo
Multa? *Quid* terras alio calentes
Sole mutamus? *Patriæ quis exul*
Se quoque fugit? *Id.*

7. ——— Ille potens sui
Lætusque deget, *cui* licet in diem
Dixisse, 'Vixi.' *Id.*

8. ——— *Quid* nos dura refugimus
Ætas? *Quid* intactum *nefasti*
Liquimus? *Id.*
What, &c. have we an hardened age, &c. Quid nefasti, *What wickedness*—so above, *nil humani, hoc ævi.* Liquimus, *have we left,* from Linquo.

 9. Quid

9. *Quid* tristes querimoniæ,
Si non supplicio culpa reciditur?
Quid leges sine moribus
Vanæ proficiunt? *Id.*

Quid proficiunt *tristes querimoniæ*, &c. *What avail sad complaints, &c.*

Thus, according to Rule 23, the ellipsis or omission of a verb in one clause or period may oftentimes be supplied by the verb, which is expressed in the next, the verb expressed being of like import with that to be supplied; which is the case here.

13. Estnè Dei sedes, *nisi* terra, *et* pontus, *et* aër,
Et cœlum, *et* virtus? Superos *quid* quærimus ultra?
Jupiter est, *quodcunque* vides, *quocunque* moveris.
Luc.

RULE 10.

" When a question is asked, &c."

EXAMPLES.

Questions.

The exemplifying words? The nom. and adjuncts? The verb? Its mood and tense? The English auxiliary to come *with and before the nom. case?* Words by R. 9.?

1. Menè salis placidi vultum, fluctusque quietos
Ignorare *jubes*? Menè huic confidere monstro?
[*Virg.*

Jubes ne, *dost thou bid* me *me*, ignorare vult. &c.
—Menè, *dost thou bid me*, confidere, &c.

2. Si non peccâssem, quid *tu* concedere *posses*?
Materiam veniæ sors tibi nostra dedit. *Ov.*

3. O miseras hominum mentes! O pectora cæca!
Qualibus in tenebris vitæ, quantisque periclis
Degitur hoc ævi, quodcunque est? *Lucret.*

4. Si

4. Si tibi nulla sitim finiret copia lymphæ,
Narrares medicis. Quòd quanto plura parâsti,
Tanto plura cupis, nullinè faterier *audes? Lucret.*

If no abundance of water could put an end to, &c.—Audesnè, *do you dare,* faterier nulli, *confess it to, &c.*—Quòd quanto plura, &c. *that by how much the more,* &c.

Quanto plura and *tanto plura,* are under like circumstances of government and construction; and therefore, because *quanto plura* must be construed before *parasti, tanto plura* must be construed before *cupis.*

Faterier, by the figure paragogè for *fateri,* the infinitive noun of *fateor.*

5. Quàm temere in nosmet legem *sancimus* iniquam?
Nam vitiis nemo sine nascitur. *Id.*

How rashly do we give sanction to, &c.

6. *Estnè* Dei *sedes*, nisi terra, et pontus, et äer,
Et cœlum, et virtus? Superos quid *quærimus* ultra?
Jupiter est, quodcunque vides, quocunque moveris. *Lucan.*

7. *An noceat vis ulla* bona? *Id.*

Can any violence, &c.

8. Cur *ego* te non *novi?* Quia mos oblivisci hominibus. *Plaut.*

Quia mos hominibus, *Because there is* (or *it is*) *a custom with, &c.*

9. ———————— Cur tamen hos *tu*
Evasisse *putes,* quos diri conscia facti
Mens habet attonitos, et surdo verbere cædit,
Occultum quatiente animo tortore flagellum?
Juv.

Yet why should you, &c. that they have, &c.—quos mens cons. dir. fact. &c.—et cædit, &c.—tortore animo, &c. *their torturing mind,* &c.

13. —— Quid *nos dura refugimus*
Ætas? Quid intactum nefasti
Liquimus? Hor.

EXCEPTIONS TO RULE 10.

Questions.

The verb? The words to follow it, if any? The nom. and adjuncts? What by R. 9.?

1. ——— *Patriæ quis exul*
Se quoque fugit? *Hor.*
2. Huc ades, O Galatea, *Quis* est nam *ludus* in undis?
[*Virg.*
3. ——— *Cuja vox* sonat? *Plaut.*
4. *Uterutrubi* accumbamus! *Id.*
Which of us shall sit in this place or that?
5. ——————— *Uterne*
Ad casus dubios *fidet* sibi certiùs? Hic, qui
Pluribus assuerit mentem corpusque superbum?
An, qui contentus parvo, metuensque futuri,
In pace, ut sapiens, aptârit idonea bello? *Hor.*

The exemption here is in *uterne, which of the two? Uterne fidet sibi certiùs, which of these two will rely on himself with more confidence? Hic* is an instance of the rule itself; *Hic, will he?* And so is *ille*, implied in the interrogative *an*, in the third question; *an ille, or will be*, qui con. &c. &c. ut sap. in pace, &c.

RULE 11.

"After the verb *sum*, a verb passive, &c."

EXAMPLES.

Questions.

The nom. case to follow the verb? The verb? The word or words to come before it? What by R. 9.?

1. *Est aliquid* prodire tenùs, si non datur ultra. *Hor.*
Si non datur ire *ultra.*
2. Pauper enim non *est*, cui rerum suppetit usus. *Id.*

 Cui

Cui rerum suppetit usus, Who has a sufficiency, or the use of things.

3. ——————Hic *murus aëneus esto,*
Nil conscire sibi, nullâ pallescere culpa. *Id.*
Let this be his brazen wall, &c.

4. *Exemplum*que Dei quisque *est* in imagine parvâ. *Manil.*

5. Qui dabit, is magno *fiet* mihi *major* Homero.
Crede mihi, *res est ingeniosa* dare. *Ov.*
Is, qui dabit, fiet mihi, &c.

6. ———— Medio *tutissimus ibis.* *Id.*

7. —————— Ut ameris, *amabilis esto.* *Id.*

8. *Est modus* in rebus: *sunt certi* denique *fines,*
Quos ultra citraque nequit consistere rectum. *Hor.*
Ultra citraque quos rect. neq. &c.

9. ———— Prosperum ac felix scelus
Virtus vocatur. *Sen.*

10. Nam *dives* qui *fieri* vult,
Et cito vult fieri. *Juv.*
Nam qui vult fi. &c.—vult fieri, *wishes to become so, &c.*

RULE 12.

" An adverb is not to be construed with a noun, but, &c."

EXAMPLES.

Questions.

The adverb? With what word to be construed? The nom. and adjuncts? What by R. 9.?

1. —————————Id arbitror
Apprimè in vita esse *utile,* ut ne 'quid nimis. *Ter.*

2. Verum illud verbum est *vulgò* quod *dici* solet,
Omnes sibi malle melius esse, quam alteri. *Id.*
Omnes malle esse melius, &c. That all men would rather, that it should be well with, &c.

3. Hoc

3. Hoc patrium est *potiùs consuefacere* filium
Sua sponte *rectè facere*, quam alieno metu. *Ter.*

This is like a father, rather to accustom his son, fac. rect. &c.

4. ——— *Adeo* in teneris consuescere *multum* est. *Virg.*

5. ——— Forsan et hæc *olim* meminisse *juvabit*. *Id.*

Perhaps it will be a pleasure, &c.

6. Rebus angustis animosus atque
Fortis appare; *sapienter* idem
Contrahes, ventô *nimium secundô*
Turgida vela. *Hor.*

Idem, you also. Thus, according to the person of the verb, Idem and Eadem are often rendered; I also, you also, He also, &c. sap. con. turg. vela, &c.

7. Doctrina sed vim promovet insitam:
Paulum sepultæ *distat* inertiæ
Celata virtus. *Id.*

8. Quid tristes querimoniæ,
Si *non* supplicio culpa *reciditur*? *Id.*

9. ——————— Spatio brevi
Spem longam reseces. Dum loquimur, fugerit invida
Ætas: carpe diem, *quàm minimùm credula* postero. *Id.*

Cut off distant hope from the short span of life, &c. &c. Carpe diem, *take* (i. e. *use the present day.*)

Quàm minimùm credula, relying as little as possible on, &c. Quàm minimùm, as little as possible. Thus *quàm maximus, as large as possible: quàm minimus, as little as possible: quàm optimus, as good as possible:* and after this manner is the conjunction *quàm* to be always rendered, when attached to a word in the superlative degree.

10. ——— *Vivendi rectè* qui prorogat horam,
Rusticus expectat, dum defluat amnis; at ille
Labitur, et labetur, in omne volubilis ævum. *Id.*

RULE 13.

" After a preposition constantly look for an accusa-
" tive or ablative case."

EXAMPLES.

Questions.

The preposition? The word or words to follow it? Where to be construed? The nom. and adjuncts? What by R. 9.?

1. Æquam memento *rebus in arduis*
Servare mentem. *Hor.*
2. Aurum *per medios* ire *satellites*
Et perrumpere amat saxa. *Id.*
Aurum amat ire, &c.
3. Virtutem incolumem odimus;
Sublatam *ex oculis* quærimus invidi. *Id.*
Invidi, We invidious mortals, Odimus virtutem, &c.
4. Est modus *in rebus:* sunt certi denique fines,
Quos ultra citraque nequit consistere rectum. *Id.*
5. ———Quid mirum, noscere mundum
Si possunt homines, quibus est et mundus *in ipsis;*
Exemplumque Dei quisque est *in imagine parva!*
Manil.
6. Est Deus *in nobis;* agitante calescimus illo.
Impetus hic sacræ semina mentis habet. *Ov.*
Impetus hic, *this power*, hab. &c.—Sacræ mentis, *of the Divine mind.*
7. Sit piger *ad pœnas* princeps, *ad præmia* velox;
Et doleat, quoties cogitur esse ferox. *Id.*
Princeps, *let the Prince*, &c. &c.—doleat, *let him, &c.*
8. Pascitur *in vivis* livor! *post fata* quiescit:
Tunc suus *ex merito* quemque tuetur honor.
In vivis, *on the living*—post fata, *after death*—ex merito, *according to his merit.*
9. Serò respicitur tellus, ubi, fune soluto, *Id.*
Currit *in immensum* panda carina *salum.* *Id.*
The land is looked back on, &c.—when the cable, &c.
—pand. car. &c.

10. ———

10. ——————— Tolluntur *in altum*,
Ut lapsu graviore ruant. *Claudian.*
In altum, *on high.*

RULE 14.

"The word governed must be construed after, &c."

EXAMPLES.

Questions.

The verb? The word or words to follow the verb? In what order; i. e. which first? which next? The nom. and adjuncts? What by R. 9.?

1. Quid sit futurum cras, [c]fuge [b]quærere;
[a]Quem-sors [b]dierum-cunque dabit, [e]lucro
[d]Appone. *Hor.*

2. ——— Ille [b]potens [c]sui
Lætusque [a]deget, cui [e]licet [i]in [j]diem
[f]Dixisse, ' [g]Vixi. *Id.*

3. Privatus [b]illis [a]census [d]erat [e]brevis;
Commune magnum. *Id.*

Illis census, for *illorum census.*

Priv ill. cens. *Their private fortune,* &c.—Commune *(negotium,* or, *Communis res) Their commonwealth.*

5. Plerumque [a]gratæ [b]divitibus vices:
Mundæque parvo [d]sub [e]lare [b]pauperum
[a]Cænæ, [g]sine [h]aulæis et ostro,
Solicitam [j]explicuere [k]frontem. *Id.*

Plerumque vices sunt *gratæ divitibus: mundæque cænæ pauperum, sub parvo lare, sine aulæis, &c.*—Sub parvo lare, *under the protection of their humble household god,* or, *under their humble roof.*

5. Non enim gazæ, neque consularis
[a]Summovet lictor miseros [b]tumultus
[c]Mentis, et [b]curas laqueata [d]circum
[e]Tecta volantes. *Hor.*

Non enim gazæ, neque consularis lictor summovet miseros, &c. et curas volantes circum loqueata, &c.

6. Non

6. Non domus aut fundus, non [b]æris [a]acervus et [b]auri
Ægroto [c]domini [a]deduxit [b]corpore [b]febres,
Non animo curas. *Id.*

Ægroto corpore domini.

7. [a]Desinat elatis quisquam [b]confidere [c]rebus;
[b]Omnia mors [a]æquat. *Claudian.*

8. Sensit Alexander, [c]testâ cum [a]vidit [d]in illâ
Magnum [b]habitatorem, quanto felicior hic, qui
[b]Nil [a]cuperet; quam qui totum [b]sibi [a]posceret [b]orbem. *Juv.*

9. [a]Vivitur [b]exiguo melius; natura beatis
[b]Omnibus [b]esse [c]dedit, si quis [a]cognoverit [b]uti
Claud.

Vivitur, *It is lived*, namely, *by men*, say, *Men live* melius, *better*, exiguo, *on a little*:—

'*Natura dedit omnibus esse beatis*, &c.

10. Fallitur, egregio quisquis [a]sub [b]principe credit
Servitium: nunquam libertas [b]gratior [a]extat,
Quàm [a]sub [b]rege pio. *Id.*

CHAP. XII.

RULE 15.

Of the Indicative Infinitive Mood.

"WHEN in a sentence there is no finite verb, but "only an infinitive, with a nominative case, expressed "or understood, construe such an infinitive like an "indicative, the nominative being construed in its "proper place."

Such Infinitives as this Fifteenth Rule, and the Sixteenth Rule, treat of, are properly called *Verbs* and *Moods*; *Verbs*, because they affirm or predicate; *Moods*, because they are modes or manners of predicating. These under the fifteenth Rule are of the *Indicative* kind,

kind, because they affirm, as *the* Indicatives (eminently so called; for moods are all Indicatives) always do, *primarily and simply;* primarily, as the *first or principal* verb in the sentence; simply, as *implying nothing,* no sort of power, wish, or other affection, nor any thing but what they directly affirm. Hence *Indicative Infinitives* have, and must have, a nominative case expressed or understood before them; because if these, being principal verbs, had no nominative case, the sentence would be incomplete, a nominative being no less essential to a sentence than a verb itself is. The Infinitives of the Sixteenth Rule, under the ellipsis of *quod* or *ut*, notwithstanding that they also predicate, and are therefore verbs and moods too, yet not being primary, are consequently of the *Subjunctive* kind, and so do not require a nominative for the completion of the sentence (that number being already provided for with the principal verb) but have rather a pronominative or accusative assigned to them, as a mark of the ellipsis, and because the sentence is thus more simple (or one as it were) and more compact. There is an Infinitive of the *Imperative* kind in Greek; as there is in Italian, the immediate offspring of the Latin; and yet, I believe, no instance of the *Imperative Infinitive* occurs in Latin. The *Indicative* Infinitive is commonly said to depend on some verb of *Inception*, such as *Cœpi*, understood: but this can no more be said of the *Indicative* than of the *Subjunctive* Infinitive, in sound grammar, unless the action of which it predicates, be *inceptive;* which it generally is not, being sometimes an action of very long continuance, sometime a reiterated action, and for the most part just the same as other verbal actions are; as the examples of this rule in C. 12, 13, 14, will abundantly shew.

EXAMPLES.

Questions.

The infinitive verb? The nom. and adjuncts? Which by Rule 9? Have you observed the note? *The passages*

sages containing the examples being henceforth more extensive, the notes are so much more important, and the careful observance of them should be absolutely required.)

The infinitives to be construed like finites, and their nominative cases will appear in Italics.

1. ———— *Ego* illud *sedulò*
Negare factum. *Ter. Negare* as if *negabam.*

2. ———— *Hinc semper Ulysses*
Criminibus *terrere* novis : *hinc spargere* voces
In vulgum ambiguas; *et quærere conscius* arma.
Terrebat. Spargebat. Quærebat. [*Virg.*

3. ———— *Sic omnia* fatis
In pejus *ruere, et* retro *sublapsa referri. Id.*
In pejus, *into a worse state.*

Ruunt. Referuntur.—Et sublapsa, *and falling into decay,* referri, *are carried away,* retro, &c.

4. *Ire* prior *Pallas. Id.*
It, from *Eo, is, ivi.*

5. ———— Solam nam *perfidus ille*
Te *colere;* arcanos etiam tibi *credere* sensus. *Id.*
Nam perfidus ille, *For that perfidious Prince*—colere for *colit reveres*—credere, for *credit, commits,* arcan. sen. *his secret thoughts.*

6. *Solaque culminibus* ferali carmine *bubo*
Sæpe queri; et longas in fletum *ducere* voces. *Id.*

Here the nom. bubo *has many adjuncts, all to be construed before the verb* queri, *and therefore set in Italics. Thus,* "And alone in some turret's top the owl oftentimes complained in ill-boding strains; &c." *Or,* "And oftentimes in the tops of some high building the solitary owl complained in ill-boding strains; and drew out her lengthened voice into notes of lamentation."

Querebatur. Ducebat.

7. Instant ardentes Tyrii. *Pars ducere* muros,
Molirique arcem, *et* manibus *subvolvere* saxa;
Pars aptare locum tecto, *et concludere* sulco. *Id.*

Pars, *some of them* ducere *extend,* &c.—moliri *build*—subvolvere, *roll up*—aptare, *prepare*—concludere, *surround it.*

8. *Tum pius Æneas* humeris *abscindere* vestem,
Auxilio*que vocare* Deos, *et tendere* palmas. *Id.*
Abscindit. Vocat. Tendit.—Auxilio, *to his help.*
9. ——————— *Omnes* omnia
Bona *dicere*, et *laudare* fortunas meas,
Qui gnatum haberem tali ingenio præditum. *Ter.*
Dicebant. Laudabant.
10. —— Facilè omnes *perferre* ac *pati*,
Cum quibus- erat -cunque unà; his se *dedere*,
Eorum *obsequi* studiis. *Ter.*
Perferebat. Patiebatur. Dedebat. Obsequebatur.

Unà cum quibuscunque, *together with whosoever*—se dedere *he gave himself up* (Dedo, ere, *to give up*) obs. stud. eor. *he complied with their wishes.*

RULE 16.

Of the Subjunctive Infinitive Mood.

See Note after R. 15.

"When there occur an accusative case and an "infinitive mood, *quod or ut being left out*, construe "the accusative first, with the word *that* before it, be- "cause it is there virtually a nom. and should there- "fore, with its adjuncts, be construed like a nom. be- "fore the verb."

EXAMPLES.

Questions.

The infinitive verb? The accusative and its adjuncts? Where to be construed; i. e. before or after the infinitive? The primary or principal clause? Its nom. and adjuncts? Rule 9?

Such accusatives, as this Rule treats of, with their adjuncts, if any, and their infinitives, will be in Italics.

1. In causâ facilî *quemvis* licet *esse* disertum. *Ov.*

It is lawful, say, *It is easy,* quemvis, *that any one,* esse, *should be,* &c.

2. Quod non vetat lex, *hoc* vetat *fieri* pudor. *Sen.*
Quod lex, &c.—Pudor, &c.—hoc *that this,* &c.

3. Ars prima regni est, *posse te* invidiam pati. *Id.*
Prima, &c.—regni, as if *regnandi, of ruling,* &c. —te posse, *that you be able,* &c.

4. Scire tuum nihil est, nisi *te scire* hoc sciat alter. *Pers.*

"Scire tuum," as if *scientia tua, thy knowledge;* "te scire," as if *ut tu scias, that thou knowest.* Here is very manifest the necessity of that distinction insisted on in this book, and most fully elucidated in my LAT. GRAM. between *an Infinitive Noun* and *an Infinitive Verb or Mood;* "Scire" with "tuum" being the same as *scientia, knowledge,* and therefore as much a noun, as "tuum" is an adjective; whilst "scire" with "te" in this same example is equivalent with *Scias,* and therefore as much a verb as *Scias* is.

5. ——————— Errat,
Quisquis ab eventu *facta notanda* putat. *Ov.*
Notanda esse.

6. *Alium silere* quod voles, primus sile. *Sen.*
Primus sile, be first silent yourself of that, quod, of which, &c.

7. ——————— Si vis *me flere,* dolendum est
Primùm ipsi tibi. *Hor.*
Me, that I, &c.
Dolendum est primum tibi ipsi, you must first weep yourself.

8. ——————— Æquum est,
Peccatis veniam poscentem reddere rursus. *Id.*
It is just, poscentem, *that he who requires,* veniam peccatis, &c.

9. Nimiò præstat, impendiosum *te* quàm ingratum *dicier. Plaut.*
Dicier for *dici,* the inf. of *dicor.*—Te dicier, *that you should be called,* &c.

RULE 17.

"Words in apposition must be construed as near to "one another as possible."

Note.—Two or more words are said to be *in apposition* when the same thing or person is intended by them; thus, *Marcus Tullius Cicero:* here are three distinct words; but they are all names of the same person, and therefore said to be in apposition. Words of this description must be construed as near to one another as possible.

EXAMPLES.

Words in apposition are distinguished by Italics.

Questions.

The words in the apposition? Are they to be construed before or after the verb? *If after;* which words are the nom. and its adjuncts?—*If the example lie in a subsequent clause;* which is the primary clause? Its nom. and adjuncts?

1. Effodiuntur *opes irritamenta* malorum. *Ov.*
Opes, &c.
2. *Ignavum fucos pecus* a præsepibus arcent. *Virg.*
They drive away the Drones, &c.
3. ——— Quoad vixit, credidit *ingens*
Pauperium vitium. *Hor.*
Quoad, &c.—*he believed poverty, &c.*
4. Eheu? fugaces, *Posthume, Posthume,*
Labuntur anni! *Id.*
5. —— Quid terras alio calentes
Sole mutamus? Patriæ *quis exul*
—— Se quoque fugit? *Id.*
Quis, what man, exul, tho' an exile, patriæ, &c.
6. *Magnum pauperies opprobrium* jubet
Quidvis et facere et pati. *Id.*
Pauperies, &c.
7. —— Quid *nos dura* refugimus
Ætas? Quid intactum nefasti
Liquimus. *Id.*

Quid, what, comes first, by Rule 9, then *nos dura ætas, have we an hardened age,* &c. where the auxiliary *have* stands before the nom. *we,* by Rule 10.

Quid

Quid nefasti, elegantly for *quid nefastum*, or *quid genus nefasti*, *what wickedness:* so above, *hoc ævi* for *ævum*, or, *hoc genus ævi*, *this life*, *this kind* or *way of life*.

RULE 18.

"All correspondent words must be construed as "near to one another as possible."

Note.—By *correspondent words* are meant such as these: *Talis—qualis: Tantus—quantus: Sic—ut: Ita—ut: Adeo—usque: Huc—usque: Ad—usque: Potius—quam: Plus—quam: Magis—quam: Prius—quam: Quàm* after the comparative degree, *Quàm* connected with the superlative degree: *Quicunque* (in whatever case) divided by the figure tmesis: *Jam—inde: Secus—ac: Perinde—ac: Idem—ac: Idem—atque: Æque—ac: Eò—quòd: Huc—illuc: Seryùs—ocyùs, &c. &c.*

These and other such words may perhaps in position be so separated each from his fellow, as to be in different clauses; but in construing, the idiom of the English language requires that they be rendered as near to each other as the nature of the sentence will permit; and, in order to effect this, the general way is, not to construe the former of two corresponding words till we can conveniently construe the latter.

EXAMPLES.

Corresponding words will appear in Italics.

Questions.

The corresponding words? How to be construed? (*"As near, &c."*) The primary clause? Its nom. and adjuncts? What by R. 9.?

1. *Usque adeonè* mori miserum est? *Virg.*
Estne, is it; usque adeo, so very, &c.

2. Præcipuum *jam inde à* teneris impende laborem. *Id.*
Jam inde, immediately; jam inde à, immediately from, &c.

3. *Tale* tuum carmen nobis, divine poeta,
Quale sopor fessis in gramine. *Id.*

To render this example according to the rule, mind the direction above, not to construe the former word *tale*, till you may take the latter, *quale*: thus, *tale—quale, such as*, immediately before *sopor in gram. fessis.*

4. At bona pars hominum, decepta cupidine falso,
Nil satis est, inquit, quia *tanti, quantùm* habeas, sis. *Hor.*

*Quia sis tanti, because you are, (*or *may be) of so much consequence*, quantum habeas, *as you have* (money or estate) *in possession.*

5. Nimirum insanus paucis videatur, *eò quòd*
Maxima pars hominum morbo jactatur eodem.
Hor.

Eò-quòd, for this reason, that, or in one word, *because.*

6. Continuò culpam ferro compesce, *prius quam*
Dira per incautum serpant contagia vulgus.
Virg.

Had *priùs* and *quàm*, or *eò* and *quòd* above, been in different clauses, with many words between, they must have united in construction; as is the case in the next example.

7. ——— More hominum evenit, ut, quod sim nactus mali,
Priùs rescisceres tu, *quàm* ego, tibi quod evenit boni. *Ter.*

It hath happened after the manner of men, that you should know, quod mali (for *quod malum* or *quod genus mali*) *what misfortune*, nactus sim, from *Nanciscor*—prius quam ego *resciscerem* quod boni, &c.

8. Ego vitam Deorum *propterea* sempiternam esse arbitror,
Quòd voluptates eorum propriæ sint. *Id.*

I think that the life of, &c.—propriæ eorum, *secured to them, their property, the property of them*: " Proprius" has a genitive after it sometimes, not in its own right, but by reason of the noun which it implies, as, " Quod voluptates sint propriæ "*voluptates* eorum," *because pleasures are their own* (pleasures.)

9. Carpe diem, *quàm minimùm* credula postero. *Hor.*

Quàm minimum, as little as possible.

10. Omnes

10. Omnes eodem cogimur; omnium
Versatur urnâ *serius ocyus*
Sors exitura. *Id.*

QUESTIONS.

Are the corresponding terms in the example one word or two? How divided? *See the note here.*

1. Quid sit futurum cras, fuge quærere;
Quem- sors dierum *-cunque* dabit, lucro
Appone. *Hor.*

Remember Rule 9, in *quem-cunque*, and that *quem* and *cunque*, *quo* and *cunque*, *qua* and *cunque*, &c. are, respectively, but one word divided by the figure *tmesis*, as in English, we say *what* day *soever*, to *what* place *soever*; *what-soever*, though divided, being but one word.

2. *Quo-* nos *-cunque* feret melior fortuna parente,
Ibimus, O socii. *Id.*
Whither soever fortune better than my father, &c.

3. O matre pulchrâ filia pulchrior,
Quem- criminosis *-cunque* voles modum
Pones Iambis. *Id.*
O filia pulchrior, &c. by Rule 5.—*Thou shalt impose whatever terms thou shalt wish, &c.*

4. *Quâ-* se *-cunque* furens medio tulit agmine virgo,
Hâc Aruns subit. *Virg.*
Tulit se, *directed herself*—subit *follows her.*

Here not only *qua-* and *-cunque* are two corresponding parts of the same word to be re-united in construction; but moreover, *quacunque* and *hac* have relation to one another, standing, as we observed before of *tantum* *-quantum* (Chap. X. Rule 9.) under like circumstances of government and construction; and therefore, though these two corresponding words cannot be so immediately

ately united as *serius-ocyus*, *non secus*, *eò quod*, &c. yet as the rule says, they must be brought as near to one another as possible, which is to be effected by construing *hac* the first in its own clause, as *quacunque* must be construed first in its; thus the correspondence between them will be duly maintained, and that entirely by making *hac* the leading word in one clause, as *quacunque* by Rule 9, must be in the other.

5. Nulla dies pacem hanc Italis nec fœdera rumpet,
   Quo- res *-cunque* cadent. *Virg.*

No time shall break, hanc pacem nec fœdera, *with, &c.*—Quocunque, &c. *which way soever affairs shall, &c.*

6. *Qui-* te *-cunque* manent isto certamine casus,
   Et me, Turne, manent. *Id.*

Whatever chances await thee, &c.—they await me also, O Turnus.

7. Ergo age, care Pater; cervici imponere nostræ:
   Ipse subibo humeris, nec me labor iste gravabit.
   Quo- res *-cunque* cadunt, unum et commune periclum.
   Una salus ambobus erit. *Virg.*

Come therefore, dear father; be thou put (suffer thyself to be put) *on my, &c.—I will bear thee on my, &c.—nor shall this labour, &c.* Quocunque, &c.—erit unum et com. per. &c.—ambobus, *for both of us.*—N. B. *Unus* here has the sense of *idem, eadem, idem.*

8. Nascere; *præ*que diem *veniens* age, Lucifer, almum. *Virg.*
   Nascere, *arise*, Luc. *O Lucifer*.

Præ and *veniens* here, like *qui* and *cunque* above, are one compound word, thus divided by tmesis: *Præveniens, coming before.*

RULE 19.

" Generally construe every word in any clause you
" have entered on after the nom. case, before you pro-
" ceed

"ceed to another clause: beginning each clause, as "you pass from one to another, with the nom. case "and verb, if there be such in it, and finishing it ac-"cording to Rule 1."

In other words, finish one clause generally before you go to another; and construe each clause in the order prescribed by Rule 1.

Note—*A clause* is a part of a sentence, generally *contained between two stops.*—And it is inconceivable to the learner, what trouble he would avoid, how easy in general even the longest sentences would be to him, if he could be prevailed on to be guided by this one plain rule. It is his own inattention in this instance, which occasions him nearly all the difficulty, he meets with, in construing his lessons.—And yet how plain and intelligible is this Rule to the youngest child, who knows a noun from a verb? But, *Nulla est tam tam facilis res,* &c.

EXAMPLES.

Here the words in Italics are they which must be construed first in the clause. The numerical figures, which may follow any example, shew in what order the several clauses in that example are to be construed. When no such figures are annexed, the clauses are to be taken as they lie.

Questions.

The primary clause? The nom. and adjuncts? What by R. 9.? The clauseto be construed next? Its nom. and adjuncts? R. 9.?

1. Verum *illud verbum* est, vulgò *quod* dici solet,
   Omnes sibi *malle* melius esse, *quàm* alteri. *Ter.*
2. Omnia priùs verbis *experiri, quàm* armis, sapientem *decet.* *Id.*
   3. 1. 2. *Prius-quam,* by Rule 18.
3. *Nulla* est tam facilis *res, quin* difficilis *siet,*
   Quam invitus facias. *Id.*
   There is no thing, &c.
4. ———— *Labor* omnia vincit
   Improbus, et duris urgens in rebus *egestas.* *Virg.*

5. Continuo

5. Continuo *culpam* ferro *compesce*, *priusquam*
Dirà per incautum serpant *contagia* vulgus. *Id.*

6. ——— *Forsan et* hæc olim meminisse *juvabit* ;
Durate; *et* vosmet rebus *servate* secundis. *Id.*

—Durate, *harden*, et serv. vos. *and keep yourselves*. reb. sec. *for*, *&c.*—N.B. The syllable *met* is often added to the cases of *Ego* and *Tu* for emphasis; as *te* is sometimes added to *Tu; met* to *sui* and *sibi; se* to *se; te* to *sua*, *&c; ce* to the cases of *hic* ; and *nam* interrogatively to the cases of *quis*.

7. *Optima quæque dies* miseris mortalibus *ævi*
Prima fugit; subeunt *morbi*, tristis*que* senectus,
Et labor, *et duræ* rapit *inclementia* mortis. *Id.*

Every best day of their life flies first, or *soonest from*, *&c.* *Subeo*, *ire*; *To succeed*.

8. Stat *sua* cuique *dies*: breve et irreparabile *tempus*
Omnibus est *vitæ*: *sed* famam *extendere* factis,
Hoc virtutis opus. *Id.*

9. ——————— Spatio brevi
Spem longam *reseces; dum* loquimur, fugerit *invida*
Ætas, *carpe* diem, quàm minimùm *credula postero*. *Hor.*

10. *Est* modus in rebus; *sunt* certi *denique* fines,
Quos ultra citraque nequit consistere rectum. *Id.*

RULE 20.

"An obliquè case, unless it be an adjunct to the
"nom. should be construed after the verb; and when
"more obliques than one depend on the same word,
"construe accusatives before datives, datives before
"ablatives, and genitives immediately after the words,
"which govern them."

Note—By an *oblique case* is meant any case, except *the* nominative, which being undeclined, grammarians call the *right case*; as by *oblique moods* are meant all moods except *the*

the indicative, which affirming absolutely or directly is therefore termed *the right mood; the* nominative and *the* indicative being only so named by way of eminence; for as all moods are *indicatives*, because they all affirm or *indicate*, so all cases of nouns are *nominatives*, because they all express the *name or names* of things.

EXAMPLES.

Oblique cases, unless adjuncts to the nominative, will appear in Italics.

Questions.

The word or words to follow the verb? The verb? The word or words before the verb? R. 9.?

1. ———— Trahit sua *quemque* voluptas. *Virg.*
2. ———— Non *omnia* possumus omnes. *Id.*
3. —— An qui amant, ipsi *sibi somnia* fingunt? *Id.*
   An ipsi, qui, &c.
   "Accusatives before datives."
4. *Omnia* fert ætas, *animum* quoque. *Id.*
5. *Omnia* vincit amor: et nos cedamus *amori*. *Id.*
6. —— —— Labor *omnia* vincit
   Improbus. *Id.*
7. Nec verò terræ ferre omnes *omnia* possunt. *Id.*
8. *Præcipuum jam inde a teneris* impende *laborem*. *Id.*
   "Accusatives before Ablatives."
9. ———— *Viam*que insiste *domandi*,
   Dum faciles animi juvenum; dum mobilis ætas. *Id.*

"Genitive cases immediately after the words which "govern them."

10. —— Sævitque *animis* ignoble vulgus. *Id.*

RULE 21.

"When *sum* is put for *habeo*, the English nominative is expressed in Latin by a dative, and the accusative by a nominative: in this case construe the "dative

" dative first like a nominative, then the verb, as if " declined from *habeo*, and then the nom. after the " verb, like an accusative."

EXAMPLES.

The verb used for *habeo*, and the words to be therefore construed by this rule, will be in Italics.

Questions.

The exemplifying words? Which of these is the nominative? Where and how it must be construed? (" AFTER THE VERB, *like an accus.*") Which is the verb? How must it be construed? (" *As if declined from* " HABEO.") Which is the dative? How and where must be construed? (" BEFORE THE VERB," *like* " *a nominative.*")

1. *Est mihi* namque domi *pater; est injusta noverca.* *Virg.*
Ego habeo patrem, &c.
2. ———— ———— *Sunt nobis mitia poma,*
Castaneæ molles et pressi *copia* lactis. *Id.*
Nos habemus, &c.
3. ———— *Cui* nunc *cognomen Iulo.* *Id.*
Qui nunc habet, &c.
4. *Est mihi* disparibus septem *compacta* cicutis
Fistula. *Id.*
Ego habeo fistulam compactam, &c.
5. Addam cerea pruna; et *honos erit huic quoque pomo.*
Et hoc pomum quoque habebit honorem. [*Id.*
6. Talis amor teneat; nec *sit mihi cura* mederi. *Virg.*
Let such love possess Daphnis; *Nec ego habeam, nor may I have, curam medendi.*
7. *Sunt mihi bis septem* præstanti corpore *nymphæ.* *Id.*
Ego habeo bis septem nymphas, &c.
8. En Priamus! *Sunt* hic etiam *sua præmia laudi.* *Id.*
Hic etiam laus (virtus) *habet sua præmia.*
9. Dii! *quibus imperium est* animarum. *Id.*
O vos Dii! qui habetis imperium, &c.

RULE 22.

"By a very common ellipsis, the verb *sum* may be
"understood in any mood or tense; when it is so, it
"must be supplied in construing, as the sense re-
"quires."

EXAMPLES.

The verb to be supplied will sometimes follow the example; and the word, after which it is to be construed, will be in Italics.

Questions.

After what word is the verb, understood here, to be supplied? What is that verb? The primary clause? The nom. and adjuncts?

1. Rari quippe *boni*. *Juv.*
Sunt.
2. Diis aliter *visum*. *Id.*
Est.
3. Nulla salus bello. *Id.*
Est nulla, &c.
4. ——— Varium et mutabile semper
Fœmina. *Id.*
Est.
5. Omne solum forti patria est, ut piscibus *æquor*. *Ov.*
6. ——————— Errat,
Quisquis ab eventu *facta* notanda putat. *Id.*
Esse.
7. Amicus *Plato*: amicus *Socrates*; sed magis amicus *veritas*. *Adag.*
Est thrice implied.
8. Pol quidem, meo animo, ingrato animo *nihil* impensius. *Ter.*
Pol quidem, *I swear by Pollux*, say, *Upon my word*, meo animo, nihil *est*, &c.
9. *Tantus* amor laudum; tantæ est victoria curæ. *Virg.*
10. Una salus *victis* nullam sperare salutem. *Id.*

RULE 23.

"By a most elegant ellipsis any verb may be understood, and inferred by reflection from another verb of like import actually expressed within the period."

EXAMPLES.

The nom. and its adjuncts, after which the ellipsis is to be supplied, are in Italics: so is that verb expressed, from which the other understood is to be inferred.

Questions.

In which clause is the verb understood? From what verb (or word) must it be supplied? With what nom. case must it agree in number and person? What must it be then? The primary clause? Its nom. and adjuncts? R. 9.?

1. Impius hæc tam culta novalia miles *habebit?*
Barbarus has segetes? *Virg.*

From habebit, *expressed in the first question, it may be ascertained that* habebit *is implied in the next.*

2. ———— Te *nostræ*, Vare, *myricæ;*
Te nemus omne *canet*. *Id.*

The verb must necessarily be rendered twice in the construction, because of the repetition of te: *and* canet *expressed in the second member shews that a like verb is to be supplied in the first, viz* canent, *in the plu. member, because its nom.* myricæ, *is so.*

3. ———— Cui non risere Parentes,
Nec Deus hunc mensâ, Dea nec *dignata* cubili *est.*
Id.

After Deus *is implied* dignatus est, *to agree with it, as may be inferred from* dignata est *expressed in the last clause to agree with* Dea. *No God hath thought him worthy of his table, nor hath any Goddess thought him, &c. on whom his parents never smiled, with just admiration.*

4. ————

4. ————— *Ipsæ* te, Tityre, *pinus*.
Ipsi te *fontes*, ipsa hæc arbusta *vocabant*. *Id.*

5. Hunc *socii* morem sacrorum, hunc ipse *teneto*. *Id.*

From teneto *agreeing with its nom.* ipse *in the last clause is inferred* teneant *to agree with the nom.* socii *in the clause preceding. Let thy people retain this manner of sacrifice, do thou, &c.*

6. Hos tibi *dant* calamos (en accipe) Musæ;
Ascræo *quos* ante seni. *Id.*

Here the verb is implied in the last member of the sentence. Dant *shews it may be derived from* do, to give; *and* ante *shews that it must be in the past tense,* dederant.
Lo, receive; the Muses, &c.
— Ascræo seni, to old Hesiod of Ascræa in Greece.

7. Nymphæ, noster amor, Libethrides, aut mihi carmen,
Quale meo Codro, *concedite*. *Id.*
— Nymphæ Libethrides, *O ye Libethrian Nymphs; (the Muses so called from their fountain Libethra in Greece), my Delight, either grant me such a song,* quàle *concessistis* meo Codro.

8. *Nec lupus* insidias pecori; nec retia cervis
Ulla dolum *meditantur*. *Id.*

From meditantur *the learner must provide himself with another verb to agree with* lupus.

9. *Hæc* nos, "Formosum Corydon ardebat Alexin."
Hæc, eadem *docuit*, "Cujum pecus? An Melibæi?" *Id.*

Hæc, i. e. *hæc cicuta, this shepherd's reed, docuit* nos, Corydon ardebat *(loved)* formos, &c.—Hæc ead *cicuta* docuit *nos*, Cujum, &c.—*Is it Melibeus's?* [*Id.*

10. Carmina, quæ vultis, cognoscite; Carmina *vobis*;
Huic aliud mercedis *erit*. *Id.*

Cognoscite, *Learn ye*, or *Hear ye*, Carm. &c.—Vobis *erunt* carmina (Here *Sum* is used for *Habeo) you shall have* &c.—Huic erit &c. *this Ægle shall have* aliud mercedis for *aliam mercedem* or *aliud genus mercedis, another reward, another sort of recompense.*

RULE 24.

" Adjectives are often elegantly used as adverbs; " and are then joined with verbs in the construction, " and rendered adverbially."

EXAMPLES.

The adjective, to be construed adverbially, and the verb, with which it is to be joined, are in Italics.

Questions.

The adjective to be construed adverbially? With what verb? The primary clause? The nom. and adjuncts? R. 9.?

1. ———— Ostroque insignis et auro
Stat sonipes, ac fræna *ferox* spumantia *mandit*. *Virg.*

The regular English adverb is formed by adding the termination ly *to its proper adjective; thus,* Fierce, Fiercely; Brisk, Briskly.—*And the horse stands distinguished by, &c.*

2. Mnesthea, Sergestumque vocat, fortemq; Cloanthum;
Classem *aptent taciti*, sociosque ad litora cogant. *Id.*

Mnesthea *the Greek accusative of* Mnestheus.—*Before* aptent, *supply the conj.* ut that, *which is often understood before subjunctive verbs, when from the sense it may be strongly inferred.—He calls Mnestheus, &c. &c. that they would silently get ready, &c.*

3. ———— Ocyùs omnes
Imperio *læti parent*, ac jussa facessunt. *Id.*
Immediately all gladly obey, &c.—and execute, &c.

4. Dissimulare etiam sperasti, perfide, tantum
Posse nefas, *tacitusque* meâ *discedere* terrâ? *Id.*

Didst thou hope, that thou couldst also dissim. tant. nef.—perfide, *O perfidious Æneas, and &c.*

5. ——

5. ——————— Nuliis ille movetur
Fletibus; aut voces ullas *tractabilis audit*. *Id.*

6. Tu *secreta* pyram tecto interiore sub auras
Erige. *Id.*

Tu secr. erige, &c. tect. inter. *in the inner court*, sub aur. *in the open air.*

7. *Præcipites vigilate*, viri, et consistite transtris:
Solvite vela *citi*. *Id.*

Hastily awake, &c.—and sit together upon, &c.—quickly unfurl, &c.

8. ——————————— Ite:
Ferte citi flammas: date vela: impellite remos. *Id.*

Ite, ftom *Eo, ire*; &c. &c.—date vela, *hoist the sails*, &c.

9. Testor, cara, Deos, et te, germana, tuumque
Dulce caput, magicas *invitam accingier* artes. *Id.*

I call the Gods to witness, and thee, cara germ. *dear sister*, tuumq; dulce caput *and thy sweet life.* Invitam accingier, that I unwillingly have recourse to. *Accingier, inf. m. for accingi.*

10. En quid agam? Rursusne procos irrisa priores
Experiar? Nomadumque *petam* connubia *supplex*? *Id.*

En quid, &c.—*Being mocked, shall I again try, &c.*—Nomadum, *of the Numidians?*

CHAP. XIII.

RULE 15.

Of the Indicative Infinitive Mood.

See Note, C. 12, *R.* 15.

"WHEN in a sentence there is no finite verb, but
" only an infinitive, &c."

EXAMPLES.

Questions.

The infinitive verb? The nom. and adjuncts? R. 9.? Have you observed the note?

1. Tum sic *affari*, et curas his *demere* dictis. *Virg.* *Affatur* or *Affantur*. *Demit*, or *demunt*; *the nom. understood being either* Creusa (*Æn.* 2. 775.) *or* Deus Tyberinus (*Æn.* 8. 35.) *or* Phrygii Penates, *as in Æn.* 8. 158.

2. ———————— Tum *fumida* lumine fulvo
Involvi, ac totis vulcanum *spargere* tectis. *Id.*

Then she (*Lavinia*) wrapped in smoke, was involved, &c. Vulcanum *h. e.* ignem. *Involuta est*. *Sparsit.*

3. ———— Tum steriles *exurere Sirius* agros:
Arebant herbæ; et victum seges ægra negabat. *Id.*

Sirius, the (*pestilential*) Dog-star. *Exurebat* &c.—herb, &c.—et ægra seges, *and the sickly crop*, &c. *Id.*

4. *Tyrrhenusq; tubæ mugire* per æthera *clangor*. *Id.*

And the clangor of the Tuscan trumpet, *quasi Tyrrhenæ tubæ*. *Mugiit.*

5. ———————— Telorum *effundere* contra
Omne genus *Teucri*, ac duris *detrudere* contis. *Id.*

On the other side, Teucri, *The Trojans poured forth*, &c. *and pushed them down*, &c.

6. ———————— *Troes* contra *defendere* saxis,
Perq; cavas *densi* tela *intorquere* fenestras. *Id.*

Per cavas fenestras, through the hollow loop-holes *of the besieged tower*.—Densi *by Rule* 24, incessantly, i. e. in thick vollies, intorquere *they hurled*, &c.

7. *Turbati trepidare* intus, frustraque malorum
Velle fugam. *Id.*

Turb. &c. &c. frustraque &c. &c.—fugam malorum, *flight from their calamities*.

8. ———————— *Turnus* palatim *excedere* pugnâ,
Et fluvium *petere*, ac partem, quæ cingitur amni. *Id.*

9. *At* Rutulo regi ducibusq; *ea* mira *videri*
Ausoniis. *Id.*
But these things seem wonderful to, &c.

10. *Pascentes illæ* tantum *prodire* volando,
Quantum acie possent oculi servare sequentum.
Id.

Illæ *the doves by flying proceed so far,* quant. oc. seq. &c.—acie *in sight.*

RULE 16.

"When there occur an * accusative case and an infinitive mood, *quod* or *ut* being left out, &c.

EXAMPLES.

Questions.

The infinitive verb? The accusative and its adjuncts? To be construed before or after the infinitive? The primary clause? Its nom. and adjuncts? R. 9.?

1. Verum illud verbum est, quod vulgò dici solet,
Omnes sibi *malle* melius *esse*, quàm alteri. *Ter.*

Omnes malle, negotium *esse melius sibi*, &c.

2. Ita *comparatam esse naturam omnium*,
Aliena ut melius videant et dijudicent,
Quàm sua! *Id.*

O that the nature of all men should be so disposed, ut vid. et dijud. aliena, &c.

In this and such like passages the principal verb and nom. case are understood, and may be supplied by *Nefas est, Verum est, Res est, Itane est?* For though the mind may be sufficiently implied by a half sentence, or by a single interjection, it may at the same time be always more fully, though not always more elegantly and passionately,

* *Of the subjunctive infinitive mood. See note, C.* 12, *R.* 15.

passionately, expressed by the suppletion of a principal verb and nom. case; and this may always be done by some part of the verb *substantive or entitive* (SUM, &c.) because that verb affirms of simple *Being*, and of nothing more; and this, namely, *its own Being*, is what may be always actually, because it is always virtually, affirmed of every proposition, and of every thing that is. *See* my LAT. GRAM. *Of the Moods.*

3. *Nihilne esse* proprium cuiquam! *Id.*

O! Nihilne esse, &c. Oh that nothing should be, proprium *secured,* &c. Or, Itane est, ut nihil sit, &c. *Is it so, that nothing is, &c.*

4. *Omnem* crede *diem* tibi *diluxisse* supremam:
Grata superveniet, quæ non sperabitur hora. *Hor.*
Crede omn. diem. dilux. &c.—hora quæ, &c.—superveniet *will come over and above expectation,* &c.

5. Quis credat, *tantas operum* sine Numine *moles;*
Et minimis cæcoque *creatum* fœdere *mundum?*
Si fors ista dedit nobis, fors ipsa gubernet. *Manil.*

Tantas moles operum existere *sine,* &c. *et mundum creatum* esse, &c.—*minimis from atoms, cæcoque fœdere and their blind* (uncertain, undesigned) *concurrence.*

6. ——— Cuncti *se scire* fatentur,
Quid fortuna ferat populi; sed dicere mussant.
Virg.

7. ——— Cur tamen *hos tu*
Evasisse putes, quos diri conscia facti
Mens habet attonitos, et surdo verbere cædit?
Juv.

8. Non facilè invenies multis in millibus unum,
Virtutem pretii qui putet *esse* sui.
Ipse decor recti facti, si præmia desint,
Non movet, et gratis pænitet *esse* probum. *Ov.*

Pretii sui, of intrinsic value, valuable in itself, worthy of its cost, even though it be gratis, *for nothing, that is, attended with no extrinsic applause.—Et pænitet* hominem se *esse probum gratis.*

9. Asperius nihil est humili, cum surgit in altum:
Cuncta

Cuncta ferit, dum cuncta timet; desævit in omnes,
Ut *se posse* putent. *Claudian.*

Humili, than a mean-spirited person. Se posse, that he is possessed of power.

10. *Id esse* regni maximum pignus putant,
Si quidquid aliis non licet, solis licet. *Sen.*

Put. id esse max. &c. regni for *regnandi.*—Si quicquid non licet, &c.—solis *to themselves only.*

RULE 17.

"Words in apposition must be construed as near to one another as possible."

EXAMPLES.

Questions.

The words in apposition? Before or after the verb? *If after*; The nom. and adjuncts? R. 9.?

1. Non decet superbum esse *hominem servum. Plaut.*
Non dec. hom. *qui est* servus, esse, &c.
2. Enimvero Dii *nos* quasi pilas *homines* habent. *Id.*
Truly the Gods treat us men, &c.
3. Sequitur superbos *ultor* a tergo *Deus. Sen.*
4. ———— Nec me tua fervida terrent
Dicta, ferox. Dii me terrent, et *Jupiter hostis. Virg.*
5. Si non Euryalus *Rutulos* cecidisset in *hostes,*
Hyrtacidæ Nisi gloria nulla foret. *Ov.*

If Euryalus had not fallen into the hands of the Rutuli his enemies, the glory of Nisus, the son of Hyrtacus foret *had been, &c.*

6. *Livor, iners vitium,* mores non exit in altos;
Utque latens imâ vipera serpit humo. *Id.*

Iners vitium, a groveling vice. Non exit, does not rise up.

7. *Grave*

7. *Grave pondus* illum *magna nobilitas* premit. *Sen.* Mag. nob. grave, &c.

RULE 18.

"All correspondent words must be construed as near to one another as possible."

EXAMPLES.

Questions.

The correspondent words? How to be construed? ("*As near, &c.*") The primary clause? Its nom. and adjuncts? R. 9.?

1. *Pluris* est oculatus testis unus, *quàm* auriti decem. —— pluris, *of more value.* [*Plaut.*

2. Dum in dubio est animus, paulo momento *huc illuc* impellitur.

—— huc illuc *this way and that way*—paul. mom. *by the least impression.*

3. Omnia *priùs* verbis experiri, *quàm* armis, sapientem decet. *Id.*

4. *Ita* comparatam esse naturam omnium,
Aliena *ut meliùs* videant et dijudicent,
Quàm sua! *Id.* *Ita-ut.* *Melius quam.*

5. Fertilis assiduo si non renovetur aratro,
Nil nisi cum spinis gramen habebit ager. *Ov.*
Si fertilis ager non renovetur, &c.

6. *Ita* vita est hominum, *quasi* cum ludas tesseris. *Ter.*

7. Nulla fides pietasque viris, qui castra sequuntur;
Venalesque manùs; *ibi* fas, *ubi* maxima merces. *Lucan.*
Est nulla fides, &c.—que manus *sunt*, &c.—fas *est*, &c. ubi max. merc. *est*.

8. Discit enim *citiùs*, meminitque *libentius* illud,
Quod

Quod 'quis deridet, *quàm* quod probat et veneratur. *Hor.*

Enim discit citiùs, que meminit illud, quod 'quis deridet libentius quàm quod, &c. Thus, according to rule, *libentiùs* comes immediately before *quàm;* and *citiùs*, by being construed last in its clause, comes as near to *quàm* as possible; the relative *quod*, and its antecedent *illud*, are thus likewise brought together. And this is a right order, notwithstanding an objection lies against it, or rather against one part of it, from the nineteenth rule, which directs us to finish one clause before we proceed to another; according to which, it will be, *Enim discit citiùs, que meminit libentiùs illud, quod quis deridet, quàm, &c.*

When two rules thus seem to counteract one another, prefer that by which the sense of the author will be made most evident: when they are equivalent in that respect, follow either, as you may here; or else pay more regard to that by which the construction will be most simple, and most according to the order in which the words themselves lie.

9. Hoc patrium est, *potiùs* consuefacere filium
Suâ sponte rectè facere, *quàm* alieno metu. *Ter.*

RULE 19.

"Generally construe every word in any clause, &c."

EXAMPLES.

Questions.

The primary clause? Its nom. and adjuncts? R. 9.? The clause to be construed next? Which word first?

See note in the preceding chapter, concerning the words in Italics, &c.

1. *Nonnè*

1. *Nonnè* id flagitium *est*, *te* aliis consilium *dare*,
Foris *sapere*, tibi *non posse* auxiliarier? *Ter.*

2. *Hoc* patrium est, potiùs *consuefacere filium*
Suâ sponte rectè facere, *quàm* alieno metu. *Id.*

3. ———— *Nec* me *tua fervida* terrent
Dicta, ferox: *Dii* me terrent, *et* Jupiter hostis.
Ulteriùs *ne tende* odiis. *Virg.*

4. Tutatur *favor* Euryalum, lacrymæ*que decoræ*,
Gratior *ac* pulchro veniens de corpore *virtus*.
Virg.

5. Latiùs *regnes*, avidum *domando*
Spiritum, *quàm si* Lybiam remotis
Gadibus *jungas; et* uterque Pœnus
Serviat uni. *Hor.*

1. 2. 3. 4. or 2. 1. 3. 4.

6. Crescit indulgens sibi *dirus hydrops*,
Nec sitim pellit, *nisi causa morbi*
Fugerit venas, *et aquosus* albo
Corpore *languor*. *Id.*
—albo corpore *from the pale body*, or *in the pale body*.

7. Auream *quisquis* mediocritatem
Diligit, *tutus* caret obsoleti
Sordibus tecti, caret invidendâ
Sobrius aulâ. *Id.*
Quisquis, &c.—tutus *being safe* caret *he is without* sord, &c.—sobrius *being sober*, car. aul. invid.—invidenda *that would be envied to him.*

8. Sæpius ventis agitatur *ingens*
Pinus; *at celsæ* graviore casu
Decidunt *turres*; feriunt*que* summos
Fulmina montes. *Id.*

9. Æquam *memento* rebus in arduis
Servare mentem, *non secus* in bonis
Ab insolenti *temperatam*
Lætitiâ, moriture *Deli*. *Hor.*

3. 1. 2.

10. *Atque*

10. *Atque hæc* perinde sunt, *ut* illius animus *qui* ea possidet:
Qui uti scit, ei *bona;* illi, *qui* non utitur rectè, mala. *Ter.*

In this example are eight clauses, to be construed in the following order; viz. 1. 2. 3. 5. 4. 8. 6. 7.

And these gifts *of fortune are* perinde ut *just as* is *the mind of*, &c.—bona *sunt* ei; qui scit, &c.—mala *sunt* illi, qui non, &c.

RULE 20.

" An oblique case, unless it be an adjunct to the
" nominative, &c.

EXAMPLES.

Questions.

The word or words to follow the verb? The verb? The nom. and adjuncts? R. 9.?

1. Continuò *culpam ferro* compesce, priusquam
Dira *per incautum* serpant contagia *vulgus. Virg.*
2. *Ingentes animos angusto in pectore* versant. *Id.*
Versant *they move* ingen. anim. &c.
3. ——— Dabit Deus *his quoque finem. Id.*
" Accusatives before datives."
4. ——— Forsan et *hæc* olim meminisse juvabit:
Durate, et *vosmet rebus* servate *secundis. Id.*
5. Non ignara mali *miseris* succurrere disco. *Id.*
6. ——— Ponuntque *ferocia* Pæni
Corda, volente Deo. Virg.
7. ——— Timeo *Danaos, et dona ferentes. Id.*
Et. even.
8. *Diis* aliter visum. *Id.*
9. *Degeneres animos* timor arguit. *Id.*
10. ——— Quis fallere possit *amantem? Id.*

RULE 21.

" When *sum* is put for *habeo*, &c. construe the
" dative first, &c.

EXAMPLES.

Questions.

The exemplifying words? The nom.? Where and how to be construed? *(See C. 12. R. 21.)* The verb? How to be construed? *(See C. 12. R. 21.)* Which is the dative? How and where to be construed? *(See C. 12. R. 21.)*

1. ——— Et me facere poetam
   Pierides. *Sunt et mihi carmina. Virg. Ego habeo, &c.*
   Pierides, *the Muses* (so called from their mountain Pierius in Greece) fecere *have made*, me&c.
2. Carmina, quæ vultis, cognoscite. *Carmina vobis; Huic aliud mercedis erit. Id.*
3. ——— Sunt et *sua dona parenti. Id.*
   Et parens meus *habet sua dona.*
4. Unde *hæc*, or Palinure, *tibi tam dira cupido? Virg.*
   Unde est *tibi, &c.* for *Unde habes tu hanc tam diram cupidinem.*
5. *Nulli certa domus:* lucis habitamus opacis;
   Riparumque toros, et prata recentia rivis
   Incolimus. *Id.*
   Nulli est, &c. as if it were, *Nullus habet certam domum,* &c. *No one has, &c.—We dwell in shady groves* (Lucus, ci)—que incol. toros, &c. et prata rec. &c.—recentia, *renewed.*
6. *Filius huic,* fato Divôm, *prolesque virilis*
   Nulla fuit. Id.
   Huic, fato Divôm, fuit nulla filius prolesque virilis; i. e. *Hic, fato Divorum, habuit nullam filium prolemque virilem.*

Note.—*Filius* and *proles* are of different genders; the adjective *nulla* belongs to both; and should, according to the rule

rule on such occasions, be expressed in the masculine, *nullus*. But this rule is not always regarded: in Cicero we find this exception to it, *Non omnis* ERROR *stultitia* DICENDA *est*. Whence it may seem, that, if two nouns, with which one adjective agrees, though they may be of different genders, do yet mean the same thing, or have respect either to other, the adjective may in gender agree with either; which perhaps may be accounting for such expressions sufficiently, and as well as if, with some grammarians, we were to say, that from *nulla*, which agrees with *proles*, is implied by reflection *nullus* to agree with *filius*; though this latter is no bad method of reconciling such phrases to the severity of grammar.

7. Omnes, Unde *amor iste* rogant *tibi*? *Virg.*
Unde est *tibi*, *&c.* i. e. *Unde habes tu istum amorem*?

8. Præterea *duo* nec tutâ *mihi* valle *reperti*
Capreoli. *Virg.*
Præterea sunt *mihi*, *&c.* i. e. *Præterea ego habeo duos capreolos repertos in periculosâ valle.*

9. Nunc ego (namque *super tibi erunt*, qui dicere laudes,
Vare, tuas cupiant, et tristia condere bella)
Agrestem tenui meditabor arundine musam. *Virg.*

Super here is an adverb used nominally, and means *an abundance*, or *many*, or *more than enough*.

Nunc ego (namque tu habebis plurimos, qui cupiant dicere tuas laudes, Vare, et condere tristia bella) meditabor, &c.—Condere, to compile or draw up an account of, to describe.

RULE 22.

"By a very common ellipsis the verb *sum* may be "understood, &c."

EXAMPLES.

Questions.

After what word is the verb understood here, to be supplied? What is that verb? The primary clause? The nom. and adjuncts? R. 9.? *when applicable.*

1. Stat sua cuique dies, breve et irreparabile tempus
Omnibus est vitæ: sed famam extendere factis,
Hoc virtutis opus. *Virg.*

His appointed day is fixed for &c. the time of life is short &c.—but to extend one's reputation by good deeds, hoc *est*, &c.

2. Nescia mens *hominum* fati, sortisque futuræ,
Et servare modum, rebus sublata secundis. *Id.*
Est.

3. ——————— Id arbitror
Apprimè in vitâ esse utile, ut ne *'quid* nimis. *Ter.*

Ne aliquid sit, Let not any thing be, &c. or, *That nothing should be, &c.*

4. Bene ubi 'quid discimus consilium accedisse, hominem cautum eum
Esse declaramus: stultum autem *illum*, cui vortit malè. *Plaut.*

When we learn that any design hath fallen out, &c. we declare that he is, &c.—autem illum *esse*, &c.—Vorto, the same as *Verto.*

5. *Durum*: sed levius fit patientiâ,
Quicquid corrigere est nefas. *Hor.*
Est durum.

6. *Quisnam igitur* liber? Sapiens, sibique imperiosus;
Quem neque pauperies, neque mors, neque vincula terrent. *Id.*
Est.

7. Virtus est vitium fugere; et *sapientia prima*
Stultitiâ caruisse. *Id.*
Est.—caruisse *to be without.*

8. Quis credat tantas *operum* sine Numine moles;
Et minimis cæcoque *creatum* fœdere mundum?
Si fors ista dedit nobis, fors ipsa gubernet. *Manil.*
Tantas moles operum esse v. existere,
Mundum creatum esse.

9. Quid *mirum*, noscere mundum
Si possunt homines, quibus est et mundus in ipsis;
Exemplumque Dei quisque est in imagine parvâ?
Id.

10. Nulla

10. Nulla fides pietasque viris, qui castra sequuntur!
Venalesque *manus*; ibi *fas*, ubi maxima *merces*.
[*Luc.*

RULE 23.

"By a most elegant ellipsis any verb may be under-
"stood, and inferred, &c."

EXAMPLES.

Questions.

In which clause is the verb understood? From what verb (or word) to be supplied? With what nom. case is it to agree in number and person? What must it be then? The primary clause? Its nom. and adjuncts? R. 9.?

1. Dum juga montis *aper*, fluvios dum piscis *amabit*,
Dumq; thymo *pascentur* apes, dum rore *cicadæ*;
Semper honos, nomenq; tuum laudesque manebunt. *Virg.*

2. O mihi sola mei super Astyanactis imago!
Sic oculos, sic *ille* manus, sic ora *ferebat*. *Id.*

O Sola imago mei Astyanactis super, (*i. e. quæ nunc superest*) mihi. *Andromache says Ascanius is now the only resemblance left of her dear murdered child Astyanax.*—Ferebat *must necessarily be construed after* sic *in the first clause of the second line, and necessarily after* ille *in the second clause: it may or may not be construed in the third clause: the translation will do without it, though the rules of construction rather require it.* "Thus he directed his eyes; thus he presented his hands; thus (*or, thus he carried*) his countenance." *The repetition of* ferebat *we see is so indispensable, that it seems to require a different construction, as it comes before the different obliques,* oculos, manus, *and* ora; *because the same kind of action can not be ascribed to the eyes, hands, and countenance.*

 3. Hic

3. Hic tantum Boreæ *curamus* frigora, quantum
Aut numerum *lupus*; aut *torrentia flumina* ripas.

The verb to be supplied for lupus *must agree with it in number and person; so that for* torrentia flumina.—Numerum, *the number of the flock.*

4. Hos *Corydon*, illos *referebat* in ordine Thyrsis.
Id.

Refero *to relate; to sing, to rejoin. Corydon sung those, Thyrsis rejoined these* (versus *lines*) in ordine.

5. Pastorum musam Damonis et Alphesibæi,
(Immemor herbarum quos est mirata juvenca
Certantes; quorum stupefactæ carmine lynces;
Et mutata suos requierunt flumina cursus)
Damonis musam *dicemus* et Alphesibæi. *Id.*

The verb to be supplied is the first word to be construed in the first line, immediately before musam.—Quos certantes Juvenca mirata est immemor herbarum: quorum carmine lynces stupefactæ *sunt*; et flumina mutata suos cursus *(and the rivers having their courses changed)* requierunt. *Requiesco.*

6. ——— Hic magnos *potius* triumphos,
Hic *ames* dici pater atque Princeps. *Hor.*

7. ——— Me *pascunt* olivæ,
Me *cichorea*, levesq; malvæ. *Id.*

8. ——— Non, *si* malè nunc, et olim
Sic *erit*. *Id.*

Si *sit* malè nunc, non erit, &c.

9. *Quo bruta tellus et vaga flumina;*
Quo Styx, et invisi horrida Tænari
Sedes, Atlanteusque finis
Concutitur. *Id.*

By which the brutal earth and wandering, &c. concutiuntur. (Now let the learner consider and answer it to himself, why from *concutitur* in the singular number is deduced *concutiuntur* in the plural. In the same manner he saw in C. 12. R. 23. *canent* from *canet; dignatus* in the Masc. from *dignata* in the Fem. gender; *teneant* from *teneto; dederant* in the past tense from *dant*

dant in the Present, and so *concessistis* from *concedite*; and *meditatur* from *meditantur*.)

10. Te pauper *ambit* sollicita prece
Ruris colonus; te dominam æquoris,
Quicunque Bithynâ lacessit
Carpathium pelagus carinâ. *Id.*

RULE 24.

"Adjectives are often elegantly used as adverbs; "and are then joined with verbs in the construction, "&c.

EXAMPLES.

Questions.

The adjective to be construed adverbially? With what verb? The primary clause? Nom. and adjuncts? R. 9.?

1. I, soror; atq hostem *supplex affare* superbum. *Virg.*
Affare, *the imp. m. of Affor.* I, *the imp. m. of Eo.*

2. Ipse amens animi, et rumore accensus amaro.
Dicitur ante aras, media inter numina Divûm,
Multa Jovem manibus *supplex orasse* supinis. *Id.*

Amens animi, enraged in his Mind.—Media inter numina Divûm, amidst the shrines of the Gods.

3. Improbe Amor, quid non mortalia pectora cogis?
Ire iterum in lacrymas, iterum tentare precando
Cogitur, et, *supplex* animos *submittere* amori;
Nequid inexpertum frustra moritura relinquat. *Id.*

—Cogitur *she* (Dido) *is compelled* ire iterum, &c. &c. —*Lest she should leave any thing untried, being about to die* (that is, *and so die*) *without any reason, or occasion for it.*

4. Id quidem ago; et *tacitus*, Lycida, mecum ipse *voluto*,
Si valeam meminisse.

Id

Id quidem ago, *that I am about;* et ipse, *and I*, tac. vol. *am silently considering.*

5. Gratatur reduces, et gaza *lætus* agresti
Excipit. *Id.*

He welcomes them, &c. et læt. exc. &c. *and gladly entertains them with the riches of the country.*

6. ——— *Sapiens* finere *memento*
Tristitiam vitæque labores. *Hor.*

7. Te minor, latum *reget æquus* orbem. *Id.*

8. Vos lene consilium et datis, et dato
Gaudetis almæ. *Id*

You both give &c. and kindly rejoice in it when, &c. (spoken to the Muses.)

9. Serus in cælum redeas, diuque
Lætus intersis populo Quirini. *Id.*

Serus redeas, *mayst thou late return, &c.* Here "redeas" being an optative mood is therefore subjunctive; and the principal verb and nom. case may be thus supplied, *volo* or *precor ut* "redeas," or, *ita est, me velle, ut* "redeas," or, *ita est ut* "redeas." The principal verb being seldom premised in such sentences, some have considered the optative to be no subjunctive, but a primary mood, in order to avoid the necessity of supposing an ellipsis: and it is a good rule in Grammar, never to suppose an ellipsis, without necessity; but not to suppose it here will destroy the admirable simplicity of the usual distribution of the Greek and Latin moods, by giving to the verb two primary moods, when otherwise one will answer every purpose, and by making the same verb for the same purpose to be both primary and subjunctive too; primary, when the ellipsis is not supposed; subjunctive, when in this manner it is actually supplied, as it often is. Moreover, it is the character of the primary or principal mood to affirm not only primarily, but *simply and directly*, never *intimating* or *implying* what it does not affirm; whereas the optative, besides what it affirms or predicates, *implies a wish too*, and so being no primary mood, it is consequently subjunctive; and if

if this be a *subjunctive or subsequent mood*, there must be a *primary or principal mood* somewhere expressed or understood in the same sentence; which shews the necessity of supposing the ellipsis in the optative sentences, where it is not supplied; and it will shew this farther, that the optative mood is always a *potential*, implying some sort of *power* as well as a wish, generally that of *duty*; as here, *mayst thou return*, that is, *I wish that thou mayst, wouldst, couldst return*; or, *so it is, that thou shouldst return*, every wish being supposed to rest on the ground or virtue of some duty, propriety, or convenience.—By this time, the learner, seeing that *subjunctive* moods are properly so called, merely because they are not the *first*, *principal*, or *primary* verbs in *full* construction, may feel himself rescued from that inveterate and perplexing error of supposing the cause of the subjunctive to lie in some *indefinite* word or *conjunction*, whereas its cause or government arises from its *place* only, and indefinite words and conjunctions come as well before indicatives as subjunctives, yea, and subjunctives, when they imply neither wish nor power of any kind, predicate exactly as indicatives, that is, directly and simply, but still are rightly called subjunctives and expressed in the subjunctive form, because they are not *first* but *subsequent* verbs in their sentences. See my LAT. GRAM *Of the Moods*.

10. ———— Peccare docentes
Fallax historias *movet*. *Id*.

Fallax movet, *he treacherously recounts*, &c.—Docentes, *inducing*, &c.

CHAP. XIV.

RULE 15.

"WHEN in a sentence there is no finite verb, but "only an infinitive, &c."

Of the Indicative Infinitive Mood.

See Note, C. 12. *R.* 15.

EXAMPLES.

Questions.

The infinitive verb? The nom. and its adjuncts? R. 9? Have you availed yourself of the Note?

1. *Hinc exaudiri gemitus; et sæva sonare*
Verbera: tum stridor ferri, tractæq; catenæ. *Virg.*

—Tum stridor ferri, *and the clanking of iron.*

2. *Hinc exaudiri gemitus, iræq; leonum*
Vincla recusantum; et serâ sub nocte rudentum:
Setigeriq; sues, atque in præsepibus ursi
Sævire: ac formæ magnorum ululare luporum. Id.

Hence were heard groans and the rage of lions, &c.

—Hinc, hence, *namely, from Circe's palace, where by enchantment she confined men metamorphosed into beasts, lions, bristly boars, bears, wolves.*

Sera sub nocte *at the approach of the late night:* so sub lumine *at the approach of the light:* and sub monte sometimes means, not *directly under*, but *near to* or at *the foot of the mountain.*

3. *At matres primò ancipites, oculisq; malignis*
Ambiguæ, spectare rates. *Id.*

4. Ecce autem, primi sub lumine solis et ortûs,
Sub pedibus *mugire solum. Id.*
Primi solis *of the rising Sun,* et ortûs *and of the morning.*

5. Discessu *mugire boves; atq; omne* querelis.
Impleri nemus; et colles clamore *relinqui. Id.*

6. Ille

6. *Ille inter cædes,* Rutulorum *elapsus* in agros
Confugere, et Turni *defendier* hospitis armis. *Id.*
Ille *Mezentius, the cruel and impious king of Agilla.*

7. Ut videre virum fulgentiaq; arma per umbras,
Ingenti *trepidare* metu: *pars vertere* terga,
Ceu quondam petiere rates: *pars tollere* vocem
Exiguam. *Id.*

When they *(Grecian Ghosts in Hell)* saw the hero *(Æneas, who, the poets feigned, went down thither alive)* and his arms glittering, &c.

8. *Nos pavidi trepidare* metu, crinemq; flagrantem
Excutere, et sanctos *restinguere* fontibus ignes. *Id.*
Fontibus, *with water.*

9. *Nos* procul inde fugam *trepidi celerare,* recepto
Supplice, sic merito, *tacitiq; incidere* funem. *Id.*

Procul inde, far from thence, *the abode of the Cyclops in Sicily.*—Sic merito *(agreeing with* Supplice) so he well deserved.

10. ———— Sequitur (nefas) Ægyptia conjux.
Unà *omnes ruere: ac totum spumare* reductis
Convulsum remis, rotrisq; tridentibus *æquor. Id.*

Ægyptia conjux, *Cleopatra, Anthony's* Egyptian spouse, attends him *to the sea fight off Actium.*—Rostrisque tridentibus, and with trident beaks; *beaks of ships in some way resembling Neptune's trident. See the figure of an ancient galley in Pine's Horace, Od.* 1. 14. *and another in Potter's Antiquities of Greece, where the trident is represented as composed of three pieces of brass or iron in the form of swords. Its use was to annoy the enemy's ships in battle, and its place just between wind and water, there to do more mischief.*

RULE 16.

Of the Subjunctive Infinitive Mood.

See Note, C. 12. *R.* 15.

"When there occur an accusative case and an infinitive mood, *quod* or *ut* being left out, &c."

 EXAMPLES.

EXAMPLES.

Questions.

The infinitive verb? The accusative and its adjuncts? Where to be construed, that is, before or after the infinitive? The primary clause? Its nom. and adjuncts? R. 9.?

1. ——— Unum hoc scito, nimio celeriùs
Venire, quod molestum est, quàm id, quod cupide petas. *Plaut.*

Know this one thing, id *that that* quod molest. &c. ven. nim. cel. quam id, quod &c.

2. Bene ubi '*quid* discimus *consilium accedisse*, hominem cautum *eum*
Esse declaramus; stultum autem *eum*, cui vortit malè. *Plaut.*

3. Et errat longè meâ quidem sententiâ,
Qui *imperium* credat gravius *esse* aut stabilius,
Vi quod fit, quàm illud, quod amicitiâ adjungitur. *Ter.*

4. ——————— Laudas
Fortunam et mores antiquæ plebis; et idem,
Si 'quis ad illa deus subito te agat, usque recuses:
Aut quia non sentis, quod clamas, rectius *esse*,
Aut qui non firmus rectum defendis. *Hor.*

Id, *quod clamas esse rectius, aut, &c.*

5. Ut desint vires, tamen est laudanda voluntas:
Hac ego contentos auguror *esse deos*. *Ov.*

Ut *although*.

6. Hoc patrium est, potiùs consuefacere filium
Suâ sponte rectè facere quàm alieno metu.
Hôc pater ac dominus interest; hoc qui nequit,
Fateatur, *se nescire* imperare liberis. *Ter.*

— qui nequit hoc, *he who cannot do this*, fateatur *should, &c.*

7. Omnes, quibus res sunt minus secundæ, magis sunt (nescio quomodo)
Suspiciosi; ad contumeliam omnia accipiunt magis;

Propter

Propter suâm impotentiam *se* semper credunt *negligi*. *Id.*

— Magis suspiciosi *more suspicious* than others—magis *more* than others.

RULE 17.

"Words in apposition must be construed as near to "one another as possible."

EXAMPLES.

Questions.

The words in apposition? Before or after the verb? *If after;* The nom. and its adjuncts? *If the example lie in a subsequent clause;* The primary clause.? Its nom. and adjuncts? R. 9.?

1. Hic mihi *malorum maximum fructum* abstulit,
   Nil timere. *Sen.*

He hath taken from me, &c.—abstulit from *Aufero.*—Malorum *of my misfortunes.*

2. ——Certè populi, quos despicit Arctos,
   Felices errore suo, quos *ille timorum*
   Maximus haud urget, *lethi metus.* *Lucan.*
3. —————— Cur tamen hos tu
   Evasisse putes, quos diri conscia facti
   Mens habet attonitos, et surdo verbere cædit;
   Occultum quatiente *animo tortore* flagellum! *Juv.*
4. Justum et tenacem propositi virum
   Non civium ardor prava jubentium,
   Non vultus instantis tyranni
   Mente quatit solidâ; neque *Auster*
   Dux inquieti *turbidus* Adriæ,
   Nec fulminantis magna Jovis manus. *Hor.*
   —Dux turbidus *the turbid ruler,* inquieti Adriæ *of the restless Adriatic sea.*

RULE 18.

"All correspondent words must be construed as "near to one another as possible."

EXAMPLES.

Questions.

The correspondent words? How to be construed? *("As near, &c.")* The primary clause? Nom. and adjuncts? R. 9.?

1. ——— Unum hoc scito, *nimio celerius*
Venire, quod molestum est, *quàm* id, quod cupide petas. *Plaut.*
2. Atque hæc *perinde* sunt, *ut* illius animus, qui ea possidet;
Qui uti scit, ei bona; illi, qui non utitur rectè, mala. *Ter.*
3. Et errat longè meâ quidem sententiâ,
Qui imperium credat gravius esse aut *stabilius*,
Vi quod fit, *quàm* illud, quod amicitiâ adjungitur. *Id.*

If *quod fit vi* be construed immediately after the antecedent *imperium*, as Rule 8. requires, then *stabilius* and *quàm* will properly come together, according to the rule before us.

4. *Nil* agimus *nisi* sponte Dei. *Lucan.*
5. ——— Hoc vitium affert senectus hominibus;
Attentiores sumus omnes ad rem, *quàm* par est.
Attentiores ad rem quàm, &c. *Ter.*
6. Pauper enim non est, cui rerum suppetit usus.
Si ventri bene, si lateri est, pedibusque tuis, *nil*
Divitiæ poterunt regales addere *majus*. *Hor.*

—Si *est* bene ventri, *if it be well with your stomach*, si est *bene* lateri, &c.—reg. divitiæ pot. &c.—majus *greater*.

7. Omne animi vitium *tanto conspectius* in se
Crimen habet, *quanto major*, qui peccat, habetur. *Juv.*

Omne

Omne vit. an. hab. crim. &c.—habetur *he is accounted.*

8. Nam veluti pueri trepidant, atque omnia cæcis
In tenebris metuunt; sic nos in luce timemus
Interdum, *nihilo* quæ sunt metuenda *magis, quàm*
Quæ pueri in tenebris pavitant metuuntque futura.
Lucret.

For as children tremble, and fear, &c. so we sometimes fear, in &c. quæ *things which* sunt met. &c.—pavitant *dread* metuuntque *and fear,* futura *as if about to happen* in &c.

9. ———— Componitur orbis
Regis ad exemplum: nec *sic* inflectere sensus
Humanos edicta valent, *quàm* vita regentis. *Claud.*

The world is regulated after the, &c. of the Ruler: nor are edicts able to bend the human mind, sic, &c.

10. Fallitur, egregio quisquis sub principe credit
Servitium. Nunquam libertas *gratior* extat,
Quàm sub rege pio. *Id.*

RULE 19.

"Generally construe every word in any clause, &c.

EXAMPLES.

See note in Chap. XII. concerning the words in Italics, &c. under this rule.

Questions.

The primary clause? Its nom. and adjuncts? R. 9.? The clause to be construed next? Its nom. and adjuncts? R. 9.?

1. *Neutiquam* officium liberi esse hominis *puto,*
Cum is nihil promereat, *postulare id* gratiæ apponi sibi. *Ter.*

—Id apponi *that that should be imputed,* sibi *to him, as a favour.*

 2. *Sic*

2. *Sic* vita erat, *facilè* omnes *perferre ac* pati;
Cum quibus erat *cunque unà;* his se *dedere;*
Eorum *obsequi* studiis; *adversus* nemini;
Nunquam præponens se aliis. *Ita facillimè*
Sine invidiâ laudem *invenias, et* amicos pares. *Id.*

3. Justum et tenacem propositi *virum*,
Non civium *ardor* prava jubentium,
Non vultus instantis tyranni
Mente *quatit* solidâ; *neque* Auster,
Dux inquieti *turbidus* Adriæ,
Nec fulminantis *magna* Jovis *manus.*
Si fractus illabatur *orbis,*
Impavidum ferient *ruinæ*, *Hor.*

2. 3. 1. 4. 5. 6. 7. 8.—illabatur *should fall upon him.*—

4. *Quàm temerè* in nosmet legem *sancimus* iniquam!
Nam vitiis *nemo* sine nascitur. *Optimus* ille est,
Qui minimis urgetur. Amicus *dulcis, ut* æquum est,
Cùm mea compenset vitiis bona, pluribus *hisce*
(*Si modò* plura *mihi* bona *sunt*) inclinet, amari
Si volet: *Hâc* lege, in trutinâ *ponetur* eâdem. *Id.*

1. 2. 3. 4. 5. 6. 7. 10. 8. 9. 11. 12. 13.

Note.—The first clause is inclinet.

—Amic. dulc. &c. *A good natured friend, as is just, when he compares* or *weighs my good qualities, with my vices, should incline to the former, being more in number* (*if indeed I have* (R. 21) plura bona) *if he would desire, &c.* Hac lege, &c. *on this condition, &c.*

5. ——— *Porro* puer (*ut* sævis projectus ab undis
Navita) nudus humi *jacet, infans* indigus omni
Vitaï auxilio; *cùm primùm* in luminis oras
Nixibus ex alvo matris *Natura* profudit:
Vagituque locum lugubri *complevit; ut* æquum est,
Cui tantum in vita *restet* transire malorum.
At variæ crescunt pecudes, armenta, feræ*que;*
Nec crepitacillis opus est; *nec* cuiquam adhibenda *est*
Almæ nutricis *blanda atque infracto loquela:*
Nec varias *quærunt* vestes pro tempore cæli.

Denique

Denique non armis opus est, *non* mænibus altis,
Queis sua tutentur; *quando* omnibus omnia large
Tellus ipsa parit, naturaque dædala rerum.
Lucret.

—cum prim. nat. prof. *when first natures hath thrust him forth*, nix. *with great struggles*, in. or. lum. ex. &c. —ut æquum est, *as it well becomes him*, cui rest. *for whom it remains*, &c. non opus est, *they have no need* —dædala rerum, *the wise contriver of things*, as Nature, i. e. the provident, ever active, ever present, all designing, all directing GOD of nature, is; though the poet here did not mean so.

6. *Quid* tam sollicitis vitam *consumimus* annis?
Torquemurque metu, cœcâ*que* cupidine rerum;
Alternis*que senes* curis, dum quærimus ævum,
Perdimus; *et* nullo votorum fine *beati*,
Victuros *agimus semper*, *nec* vivimus unquam.
Pauperior *que* bonis *quisque* est, *qui* plura requirit;
Nec quod habet *numerat*, *tantùm* quod non habet *optat*.
Cùmque sibi parvos usus *natura* reposcat,
Materiam *struimus* magnæ per vota ruinæ;
Luxuriam*que* lucris *emimus*; luxu*que rapinas*:
Et summum census pretium est, effundere censum.
Manil.

Alternis curis, *by successive cares.*—Ævum, *life.*—Nullo fine, *by no accomplishment.*—Semper agimus, *we always hold forth*, victuros, *that we shall, &c.*—Nec unquam, *and yet we never.*—Bonis, *for the goods he possesses.*—Parvos usus, *small accommodations.*—Rapinas *ruin.*—Pretium, *value.*—Census, *a fortune.*

RULE 20.

"An oblique case, unless it be an adjunct to the "nominative, &c."

EXAMPLES.

Questions.

The word or words to follow the verb? The verb? The nom. and its adjuncts? R. 9.?

1. Experto credite. *Virg.*
—Experto, *one that has experience.*
2. ——— Deus ipse *faces animumque* ministrat. *Virg.*
3. Tu ne cede *malis;* sed contra audentior ito. *Id.*
4. Parcere *subjectis,* et debellare *superbos.* *Id.*
5. ——— Vocat labor ultimus *omnes.* *Id.*
6. ——— *Pulchram*que petunt *per vulnera mortem.* *Id.*
7. ——— Forsan *miseros* meliora sequentur. *Id.*
8. Non *vires alias conversaque Numina* sentis?
Cede *Deo.* *Id.*
9. Stat sua *cuique* dies: breve et irreparabile tempus
Omnibus est vitæ; sed *famam* extendere *factis,*
Hoc virtutis opus. *Id.*
10. Aude, hospes, *contemnere opes,* et *te quoque dignum*
Finge *Deo.* *Id.*

The vocative is properly an absolute case, and therefore not always confined to any one part of a sentence in the construction. Here hospes *seems to come better after the verb;* Dare, stranger: *and for this reason; because it will be thus nearest to the pronoun of the second person.* Dare thou, O stranger. *Nearest to that pronoun, whether primitive or possessive, in a right or oblique case, the vocative will be best expressed; and in most sentences where the vocative occurs, that pronoun will occur also. Both occurring, they stand in a kind of apposition or attraction to one another; and they both become more emphatic by being united in construction, according to R.* 17.

RULE 21.

"When *sum* is put for *habeo,* &c."

EXAMPLES.

EXAMPLES.

Questions.

The exemplifying words? which the nominative? Where and how to be construed? (*See C.* 12. *R.* 12.) Which the verb? how to be construed? (*See C.* 12. *R.* 21.) Which the dative? How and where to be construed? (*See C.* 12. *R.* 21.)

1. *Omnia adsunt bona*, quem penes est virtus. *Plaut.* Illi *adsunt, &c.* for *Ille habet, &c.*—penes, in a preposition, *in the power* or *possession of*; quem penes, *in whose possession.*

2. Tecùm habita, et nôris *quàm sit tibi curta supellex.* *Pers.*

Tecûm habita, *dwell with yourself,* say, *look into yourself,* or, as Horace, Te ipsum concute, *examine yourself.*—nôris, for *noveris*, from *nosco, you shall know,* quam curt. sup. *what little furniture, what a small stock* (of virtue, the only true wealth) tibi sit, *you have.* This is addressed to Nero, a vicious prince, who therefore had no power to make himself happy, though he could make others miserable.

3. ——— Quid mirum noscere mundum
Si possunt homines, *quibus est et mundus* in ipsis;
Exemplumque Dei quisque est in imagine parvâ?

Qui habent et mundum, &c. *Manil.*

4. *Sunt mihi Semidei: sunt rustica Numina, Nymphæ,*
Faunique, Satyrique, et monticolæ Sylvani. *Ov.*

5. *Pictoribus atque poetis*
Quidlibet audendi semper *fuit æqua potestas.*
Hor.

Pictores atque poetæ semper habuerunt æquam potestatem, &c.—audendi, not from *audio to hear.*

6. Non, *mihi* si *linguæ centum sint, oraque centum,*
Ferrea vox, omnes scelerum comprendere formas,
Omnia pænarum percurrere nomina possum.
Virg.

Si ego habeam, or *haberem centum linguas, &c.*—non poss.

poss. com. om. form. *I could not comprise all the shapes, &c.*

7. *Velle suum cuique est*, nec voto vivitur uno. *Pers.*
Quisque habet suum velle, i. e. *suam voluntatem.*

8. ——— Cerrè populi, quos despicit Arctos,
Felices errore suo; quos ille timorum
Maximus haud urget, lethi metus; inde ruendi
In ferrum *mens prona viris, animæque capaces*
Mortis. *Lucan.*

Viris sunt, &c. for *viri habent pronam mentem ruendi, &c.*

Sometimes *contingo* and *suppeto* are thus used for *habeo;* and then this same rule applies; as,

9. Quod satis est, *cui contingit*, nil amplius optet,
Qui habet, quod est, &c. [*Hor.*

10. Pauper enim non est, *cui* rerum *suppetit usus.* *Id.*

Qui habet usum rerum.

RULE 22.

"By a very common ellipsis the verb *sum* may be "understood, &c."

EXAMPLES.

Questions.

After what word is the verb, here understood, to be supplied? What is that verb? The primary clause? Nom. and adjuncts? Rule 9.?

1. Regium *hoc ipsum reor.*
Adversa capere. *Sen.*

Hoc ipsum esse, &c.

2. Fronti nulla fides. *Juv.*

Est nulla fides, &c.

3. Udum et molle lutum es; nunc, *nunc* properandus, et acri
Fingendus sine fine rotâ. *Pers.*

Nunc,

Nunc, nunc es, &c

4. ———— Sed *quid* violentius aure tyranni? *Juv.*

5. Rarus enim fermè *sensus communis* in illâ
Fortunâ. *Id.*

Enim communis sensus est, &c.

6. ———— Nam *lingua* mali pars pessima servi. *Id.*

7. Semper inops, quicunque cupit. *Claud.*

Ille est semper, &c.

8. Ipsa quidem *virtus* pretium sibi. *Id.*

Pretium sibi, h. e. sui pretii, explained above, Chap. xiii. R. 16.

9. Sensit Alexander, testâ cum vidit in illâ
Magnum habitatorem, quanto felicior *hic*, qui
Nil cuperet, *quàm*, qui totum sibi posceret orbem. *Juv.*

Hic fuerit, qui cuperet nil, quàm ille fuerit, qui, &c.

RULE 23.

"By a most elegant ellipsis any verb may be under-"stood and inferred, &c."

EXAMPLES.

Questions.

In which clause is the verb understood? From what verb (or word) to be supplied? With what nom. case must it agree in number and person? What must it be then? The primary clause? Nom. and adjuncts? R. 9.?

1. *Sic te Diva potens Cypri;*
Sic fratres Helenæ, lucida sidera,
Ventorumq; *regat* pater. *Hor.*

So may Venus, *the powerful Goddess of Cyprus regat* te;—*so may* Castor and Pollux, *the brothers of Helen, now*

now bright stars, regant te; and may Æolus, *the father, &c.*

2. Quem mortis timuit gradum,
Qui siccis oculis monstra natantia;
Qui *vidit* mare turbidum, et
Infames scopulos Acroceraunia? *Id.*

What kind of death did he fear, who with dry eyes, &c.

3. Quid *latet*, ut *marinæ*
Filium dicunt *Thetidis* sub lacrymosa Trojæ
Funera; ne virilis
Cultus in cædem et Lycias proriperet catervas.
Id.

Ut dicunt filium marinæ Thetidis *latuisse.* Sub, a little before; *so sub noctem, a little before night; sub montem, just before or near to the mountain.*

4. —— Ecce, furit te reperire atrox
Tydides melior patre:
Quem tu (*cervus uti* vallis in altera
Visum parte lupum *graminis immemor*)
Sublimi *fugies* mollis anhelitu. *Id.*

The present rule will at once untie this knotty passage, as to young beginners I believe it always is; and, it seems, well may, a learned translator of Horace (Dr. Patrick) having laboured at it not a little, though to little purpose, in his construction of the three last lines, which he renders thus; "Whom you effeminate, like a hart unmindful of its "pasture, and quite out of breath, will fly from the wolf, "seen in the other part of the valley." Monstrum—cui lumen ademptum! *Now apply this rule.* Lo, brave Diomedes, son of Tydeus, superior to his father (*because equal to the gods, as Horace says, Tydiden superis parem.* O. 16.) rages to find thee: whom thou effeminate with panting breath shalt fly from; as a hart unmindful of its pasture (fugit *here obviously inferred from* fugies) flies from a wolf seen in the other part of a valley.

5. ———————— Navita Bosphorum
Pænus *perhorrescit*, neque ultra
Cæca timet aliunde fata;
Miles

Miles sagittas et celerem fugam
Parthi; catenas *Parthus* et Italum
Robur. *Id.*

Pænus navita *the Phenician seaman.*—Bosphorum, *the Bosphorus*, probably the Straits of Gibraltar, in his way to Britain or the Cassiterides, where the Phenicians traded for tin.—neq. tim. &c.—ultra *beyond* the Bosph. aliunde *from any other quarter.*—Miles *perhorrescit* sag. &c.—*the swift flight of the Parthian;* (the Parthians fought flying from the enemy.) Parthus *perhor*, &c.

6. Otium Divos *rogat* in patenti
Prensus Ægæo, simul atra nubes
Condidit Lunam, neque certa fulgent
Sidera nautis:
Otium *bello furiosa Thrace;*
Otium *Medi pharetra decori*,
Grosphe, non gemmis, neque purpura venale, nec auro. Id.

The mariner detained in the wide Egæan sea, prays for a quiet life, when the black cloud, &c.—neq. sid. ful. *and the stars do not shine* certa *so as to be certainly known* nautis, &c——ven. *to be bought* non. gem. neq. purp. &c.

7. Mentemq; lymphatam Mareotico
Redegit in veros timores
Cæsar, ab Italia volantem
Remis *adurgens; accipiter velut*
Molles columbas; *aut* leporem *citùs*
Venator, in campis nivalis
Æmoniæ. *Id.*

Cæsar brought down her *(Cleopatra's)* mind intoxicated with Mareotic wine to real fears, with his gallies pursuing her, &c.—*Here the verb is twice inferred from the participle* adurgens.

8. Mæcenas atavis edite regibus,
O et præsidium et dulce decus meum:
Sunt, quos curriculo pulverem Olympicum
Collegisse

Collegisse *juvat*, metaq; fervidis
Evitata rotis, palmaq; nobilis
Terrarum dominos evehere ad Deos:
Hunc, si mobilium turba Quiritium
Certat tergeminis tollere honoribus:
Illum, si proprio condidit horreo
Quicquid de Libycis verritur areis. *Id. Od.* 1. 1.

So the elder Bentley (and from him the younger likewise) reads and points this passage, and hath so done most justice to the intent of the author.

Mæcenas, descended from royal ancestors, O both my patron and my sweet glory: There are some, whom to gather Olympic dust in the race-ground delights, and the goal nicely pased by the glowing wheels, and the palm (nobilis evehere) renowned for exalting men to the gods the masters of the world: Hunc juvat, This man it delights *(this man is most happy)* if the multitude, &c.

The common reading evehit *in the sixth line rather than* evehere *entirely disjoints the context by leaving* Hunc *and* Illum *without any government. They are not governed of* evehit, *it is acknowledged; nor of* dimoveas *in l.* 13. *for Horace need not tell us surely, that one who was endued with all public honour, or who had all the wealth of Africa at his command, would not change his condition for that of a seaman: nor, while* evehit *intervenes, can* hunc *and* illum *depend on the verb* juvat, *unless, indeed,* evehit *and its appendices are in a parenthesis, which the copula* que *connecting* meta *with the preceding nominative to* juvat, *shews, is not the case. It remains therefore that Horace wrote, not,* evehit *but* evehere*; and that* evehere *depends on* nobilis. *Like expressions occur in O.* 1. 37. fortis tractare; 4. 6. celerum volvere; 4. 12. donare largus; eluere efficax; 4. 14. impiger vexare, et mittere; *and in many other places, of this and other authors; which makes it strange, that Mr. Baxter, a most useful editor of Horace, should risk that censure of his,* "Certe *nobilis evehere* nullius autoritate commendatum, durius-"culum nobis videtur." *The Delphin and most editions*

of

of Horace used in schools having adopted the common reading, evehit, *it was thought this note might serve to remove a difficulty in* hunc *and* illum, *which to a considerate boy that word is well qualified to create.—Nor let it be objected, that according to Bentley's reading, which makes* hunc *and* illum *to be governed of* juvat *rather than of* dimoveas, juvat *is in one instance a personal, and in another an impersonal verb. It is one and the same sort of verb in every consideration, the pres. ind. 3. sing of* juvo, *as,* uvi. *And though* juvat *here, and* decet, licet, attinet, *&c. elsewhere, may be occasionally designated by different terms, this is only for the temporary assistance of young scholars. The philosophy of grammar admits of no such distinction in the verb itself. It is merely in the occasion. Every verb, that has no rational or intelligent agent, may, to denote that circumstance, be stiled impersonal, and so may every such clause or sentence; but grammatically, the verb itself is and ever must be personal, even though its theme be obsolete. Who will say that* oportet *is not of the third person, regularly declined for* oporteo; *and that* hoc, illud, &c. &c. this, that, it, &c. *are not, in the language of grammar, pronouns of the third person, though they may not mean rational or intelligent persons. We apply the word* person *only to intelligent beings; but this is only by way of eminence. In poetry it is applied to irrational and senseless beings, and to mere fictions, as if intelligent. In grammatical resolutions, the word person is as extensive in its comprehension as* noun *or* pronoun *is, and must designate verbs accordingly; so that all verbs are personal, and what we have been taught to call impersonal verbs, are sufficiently distinguished by the name of defective. See my* Lat. Gram.

9. Ille et nefasto te *posuit* die,
Quicunque primum; et sacrilega manu
Produxit, arbos, in nepotum
Perniciem, opprobriumq; pagi. *Id.*

So the old Scholiast, and Cruquius, and Dl. Heinsius, Baxter, and others, read this; nor can I detect that bar-

barism

barism in it, which R. Bentley is so greatly shocked at, when he says, "Quid obsecro erit, quo referatur *Quicunque?*" *The rule before us will unravel the difficulty; and all its elegant examples will justify the rule.* He, whoever first *planted thee,* both planted thee on an unlucky day, and reared thee up, O Tree, with sacrilegious hand, for the ruin of his posterity, &c. *It must be owned however that Bentley has chosen a better reading, as being more expressive of the poet's resentment at the fall of his tree. The same was approved of before him by N. Heinsius and Faber, and after him by his nephew Thomas Bentley: and here it follows to exemplify the rule.*

10. Illum ô, nefasto te posuit die
Quicunque primum, et sacrilega manu
Produxit, arbos, in nepotum
  Perniciem, opprobriumque pagi;
Illum et parentis *crediderim* sui
Fregisse cervicem, et penetralia
Sparsisse nocturno cruore
Hospitis. *O.* 2. 13.

O, *I could believe* that he, whoever first planted thee on unlucky day, and reared thee up, O Tree, with sacrilegious hand, for the ruin, &c. &c. Penetralia, his house, *as sacred as a temple for the safety of his guest when lodged in it.*

RULE 24.

"Adjectives are often elegantly used as adverbs; and "are then joined with verbs in the construction, &c."

EXAMPLES.

Questions.

The adjective to be construed adverbially? With what verb? The primary clause? The nom. and adjuncts? R. 9.?

1. At

1. At tu, nauta, vagæ *nec parce malignus* arenæ
   Ossibus et capiti inhumato
   Particulam dare. *Hor.*
   At tu, nauta, ne malig. parce dare partic. vag. ar. &c.

2. Non hoc jocosæ conveniet lyræ:
   Quo, Musa, tendis? Desine *pervicax*
   Referre sermones Deorum. *Id.*

This will not suit my, &c.

3. Mercuri, facunde nepos Atlantis,
   Qui feros cultus hominum recentum
   Voce *formasti catus*, et decoræ
   More palæstræ. *Id.*

Merc. fac. nep. &c.—qui. voc. et mor. dec. pal. *who, with thy voice and the exercises of the graceful Palestra* (where champions raced and combated) cat. form. *didst wisely form—the ferocious manners of men in early ages.*

4. Regulum et Scauros, animæq; magnæ
   Prodigum, Pæno superante, Paullum
   Gratus insigni *referam* Camæna,
   Fabriciumque. *Id.*

I will gratefully sing in lofty strains of Regulus, and the Scauri, and Paullus prodigal of his great (*say useful*) life, the Carthaginian *Hannibal* conquering *him at the battle of Cannæ*, and Frabricius.

5. Quid, quòd usque proximos
   Revellis agri terminos, et ultra
   Limites clientium
   Salis avarus? *Id.*

Quid, what *will you say;* quòd usque revellis, that you are ever plucking up, &c.

6. Utcunque mecum vos eritis, *libens*
   Insanientem navita Bosphorum
   Tentabo, et arentes arenas
   Littoris Assyrii viator. *Id.*

Whenever you *(the Muses)* will be with me, I will willingly try the raging Bosphorus, as a seaman, and the burning sands of the Assyrian shore, as a traveller. *Thus the force of* Libens *extends even to* viator; *which it*

it would not, were it joined in construction with navita, *as Dr. Patrick would have it.*

7. Fertur pudicæ conjugis osculum,
Parvosque natos, ut capitis minor,
A se removisse, et virilem
Torvus humi *posuisse* vultum. *Id.*

Fertur, he *(Regulus)* is said, removisse a se osculum &c.—Caput *here is a term of law, and means the honourable condition of a Roman Citizen: hence slaves were said* non habere caput, *because they were not in that condition, and therefore were not polled in the census or assessment; so that* ut capitis minor *here means,* as though he were no longer a Roman Citizen, *but a mere slave.*

8. Rectius vives, Licini, neque altum
Semper urgendo; neque dum procellas
Cautus horrescis, nimium premendo
Littus iniquum. *Id.*

Neque altum semper urgendo, by neither urging always towards the deep.—Nimium premendo littus iniquum, by pressing too close upon the dangerous shore.

9. I, puer: atque meo *citus* hæc *subscribe* libello. *Id.*

10. ———————— Vivas in amore jocisque:
Vive, vale. Si quid novisti rectius istis,
Candidus imperti: si non, his utere mecum. *Id.*

HERE ends the First Part of the LATIN PRIMER. The execution of which has required full as much management, and experience of the necessary wants and heedlessness of children, as its design and object are both useful and important. Its design is to untie those manyknots and difficulties of Construction, which the discordant idioms of the Latin language and our own, in point of position chiefly, have necessarily raised up in the way of every learner; its object to familiarize the learner at once with the obstacles themselves, and

and with the right way of getting over them; and that without burdening his own application, or dispensing with the whole of his endeavours to help himself on: which seems (I humbly submit it to the sentence of better judges) the most natural and effectual mode of teaching; as it certainly is a shorter and more direct way of learning the Latin tongue, than has been hitherto every where practised in our country; for I will offer it as my belief, that when once the learner is deeply and thoroughly acquainted with the whole of the First Part, he may proceed without delay to Virgil's Eclogues, and (one or two of them being read) to the Odes of Horace: and why should he not; the nature of the difficulties to be coped with there being already made familiar to his mind, and no less familiar to him the manner of overcoming them?

APPENDIX.

RULE 25.

The Accusative of the Part, after a verb or participle passive, is governed by *secundum, quoad*, or some suitable preposition understood. But the phrase is best rendered by taking both the accusative and verb or participle together, and construing the accusative first, with the English verb *have* or participle *having* before it.

The accus. of the part. its adjunct, and the word it depends on, are in Italics.

EXAMPLES.

Questions.

The accus. of the part? Its adjunct? The word it depends on? To be construed before or after that word? With the word *have* or participle *having*? The primary clause? The leading word?

1. ———————— Tres præmia primi
Accipient, flavaque *caput nectentur* oliva. *Virg.*

The three first shall, &c.—and *shall have their head bound, &c.*

2. Et *mutata suos* requierunt flumina *cursus*. *Id.*
And the rivers having their courses turned, &c.

3. ——— Tortâ *ridimitus tempora* quercu. *Id.*
Having his temples bound with wreathed, &c.

4. Vittis et sacra *redimitus tempora* lauro. *Id.*

5. Puniceis ibant *evincti tempora* tæniis. *Id.*

6. *Unum exuta pedem. Id.*
Having one foot bare.

7. *Inflatum* hesterno *venas* ut semper, Iaccho. *Id.*
Having his veins puffed up, &c.

8. Ille *latus niveum* molli *fultus* hyacintho. *Id.*
He having, &c.

9. Dic quibus in terris *inscripti nomina* regum
Nascantur flores. *Id.*

Say in what lands there grows flowers *having the names of kings inscribed on them.*

10. Hinc tibi quæ semper vicino ab limite sepes
Hyblæis apibus *florem depasta salicti*,
Sæpe levi somnum suadebit inire susurro. *Id.*

Hinc (sepes) ab vicino limite, quæ sepes semper *florem salicti depasta est* Hyblæis apibus, sæpe suadebit tibi levi susurro inire somnum—On one side the hedge upon the neighbouring border, which hedge always *has its willow flowers fed on* by Hyblæan bees, shall oftentimes lull thee by their gentle humming to sleep.

END OF THE FIRST PART.

THE

LATIN PRIMER.

PART II.

OF THE POSITION OF WORDS IN LATIN COMPOSITION.

MIHI compositione velut amentis quibusdam nervisque intendi et concitari sententiæ videntur. Ideo eruditissimo cuique persuasum est, valere eam quam plurimum, non ad delectationem modo, sed ad motum quoque animorum: primum, quia nihil intrare potest in affectum, quod in aure, velut quodam vestibulo, statim offendit: deinde quod natura ducimur ad modos. QUINCT.

THE grand secret, the great mystery of the position of words in the Latin tongue, lies principally in these two points, viz.

1. *That the word governed be placed before the word which governs it.*

2. *That the word agreeing be placed after the word with which it agrees.*

These two may be termed the maxims of position; and from them result various rules, which may be conveniently divided into two classes; viz.

1. Rules resulting from the government of words.

2. Rules resulting from the agreement of words.

To which add a third class, viz.

3. Miscellaneous rules, not reducible to either of the two classes foregoing.

All these rules, as well as those of Construction, must be learnt by heart.

RULES

RULES OF POSITION.

CLASS I.

RULES RESULTING FROM THE GOVERNMENT OF WORDS.

RULE 1.

AN Infinitive Noun (if it be governed) is usually placed somewhere before the word which governs it.

RULE 2.

A noun in an oblique case is commonly placed before the word which governs it; whether that word be a verb, or another noun; an adjective, or participle.

RULE 3.

Dependent clauses, as well as single words, are placed before the principal verb, on which such clauses do mainly depend.

RULE 4.

The verb is commonly placed last in its own clause.

RULE 5.

Prepositions usually precede the cases governed by them.

CLASS II.

RULES RESULTING FROM THE AGREEMENT OF WORDS.

RULE 6. *First Concord.*

The verb is usually placed after its nominative case, sometimes at the distance of many words.

RULE 7. *Second Concord.*

The adjective or participle is commonly placed after the noun or pronoun, with which it agrees.

RULE 8. *Third Concord.*

The relative is commonly placed after the antecedent, with which it agrees.

RULE 9. *Third Concord.*

The relative is placed as near to the antecedent as possible.

CLASS III.

MISCELLANEOUS RULES.

RULE 10. *Adverbs.*

Adverbs are placed before rather than after the words to which they belong.

RULE 11. *Adverbs.*

Adverbs are in general placed *immediately* before the words to which they belong; no extraneous words coming between them.

RULE 12.

Igitur, autem, enim, etiam, are very seldom placed first in a clause or sentence. The enclitics, *que, ne, ve,* are never placed first.

RULE 13.

Tamen is very often and elegantly placed after the first, second, or third word of the clause in which it stands.

RULE 14.

Connected words should go together; that is, they may not be separated from one another by words that are extraneous, and have no relation to them.

RULE 15.

RULE 15. *Cadence.*

The Cadence or concluding part of a clause or sentence should very seldom consist of monosyllables.

RULE 16.

So far as other rules and perspicuity will allow, in the arrangement and choice of words, when the foregoing ends with a vowel, let the next begin with a consonant; and *vice versâ*.

RULE 17.

In general a redundancy of short words must be avoided.

RULE 18.

In general, a redundancy of long words must be avoided.

RULE 19.

In general, there must be no redundancy of long measures.

RULE 20.

In general, there must be no redundancy of short measures.

RULE 21.

The last syllables of the foregoing word must not be the same as the first syllables of the word following.

RULE 22.

Many words, which bear the same quantity, which begin alike or end alike, or which have the same characteristic letter in declension or conjugation, (many such words) may not come together.

THE RULES OF POSITION, WITH THEIR EXEMPTIONS EXEMPLIFIED.

RULE 1.

"AN Infinitive Noun (if it be governed) is usually "placed somewhere before the word which governs "it."

EXAMPLES.

1. Amicum *lædere* ne joco quidem *licet.*
2. Amor *misceri* cum timore non *potest.*
3. *Dari* bonum quod *potuit, auferri potest.*
4. *Eripere* telum, non *dare* irato *decet.*

EXCEPTIONS.

1. When the ear informs that the infinitive noun would sound better after the word which governs it, to gratify the ear, place it after, as Cicero has done in the following instance:

" *Nolo* enim cujusquam fortis atque illustris viri ne minimum quidem erratum cûm maximâ laude *conjungere.*"

If *Nolo* had been set after *conjungere,* according to the present and fourth Rules, the cadence would have been spoiled by a dactyl and spondee being there formed, where in prose such a measure must never be admitted; what is the proper cadence of an Heroic verse may well begin, but must never conclude a sentence in prose, the solemn harmony of prose requiring cadences of another sort; and by rules may be learned, what is proper to the one as well as to the other.

2. To avoid a concurrence of vowels, the infinitive may sometimes follow the word that governs it; as, " Bonus puer *amat intelligere,*" rather than *intelligere* *amat*

amat. The reason of which is, that a concurrence of vowels is apt sometimes to impede the voice by causing a very unpleasant hiatus or opening of the mouth, and suspending for a while the organs of speech, so as to make them labour in their office, as any one may sensibly perceive by reading aloud this line of Ovid.

"Omne solum forti *patria est,* ut piscibus æquor."

The difficulty of uttering *patria est* is absolutely felt; the movements of the tongue in getting through the *ia-e* are so very awkward; and therefore this concurrence of vowels is thus condemned by Quinctilian (whose opinion, to support my own, for the learner's assurance, I shall quote on many occasions) *Tum vocalium concursus: qui cum accidit, hiat et intersistit, et quasi laborat oratio.*

RULE 2.

"A Noun in an oblique case is commonly placed "before the word which governs it, whether that "word be a verb or another noun, an adjective or "participle."

EXAMPLES.

1. *Beneficia dare* qui nescit, injustè petit.
2. *Amicos* res optimæ *pariunt,* adversæ *probant.*
3. *Fortunam* citius, *rapias, quàm retineas.*
4. *Inopi beneficium* bis *dat,* qui celeriter dat.
5. *Datæ fidei* reminiscitur. Vehementer *irâ excandnit.*
6. Mens *futuri præscia. Patri similis.*
7. Amor et *melle* et *felle* est *fœcundissimus.*

EXCEPTION.

The exception to this rule is as that to the foregoing. To facilitate the utterance, or to gratify the ear, the word governed may be set after that which governs it; and the ear is thus oftentimes gratified, when the word governed being longer than that which governs it, is therefore set after it; as we shall see hereafter.

RULE

RULE 3.

"Dependent clauses, as well as single words, are "placed before the principal verb, on which such "clauses do mainly depend."

Note.—Not only single words, but by a kind of link or chain connecting several words together, whole clauses may be dependent on one word, and come under the general maxim of being placed before it.

EXAMPLES.

1. Cæsar says, that of all the Gauls the Belgæ were the bravest, because merchants least of all conversed with, *and brought them those things, which effeminate the mind; Atque ea, quæ ad effœminandos animos pertinent, important.*

Here the pronoun *ea*, being governed of the verb *important*, is therefore put before it. But why should the intermediate clause *quæ ad e. a. p.* come also before *important?* Because, for perspicuity, the relative *quæ* should not be separated from its antecedent *ea*; and if *quæ* cannot be separated from *ea*, much less can *ad effœminandos animos pertinent* be separated from *quæ* by the intervention of *important*, which would be giving to *quæ* a new verb, and spoil the sense; so that *important* is necessarily placed last here, not only *ea* its immediate dependent being to come before it, but likewise that whole intermediate clause, which through the medium of *ea* depends on it also.

2. *Cæsar was desirous of doing a kindness to his friend's son, who was then with the army in Spain.—Cæsar amici filio, qui tum in Hispaniâ militabat, beneficium agere cupiebat.*

Cupiebat is here the principal verb, and is properly placed last in the sentence. The infinitive *agere* comes before it by Rule 1, being governed of it in the accusative case; for the like reason, by Rule 2, *beneficium* the accusative, and *filio* the dative, are set before *agere*, they being both governed by that infinitive or verbal noun; nor can *amici* by any means be separated from

 filio

filio, with which it is even naturally connected; and *Cæsar* stands foremost here, as being the nominative case; while that entire clause *qui tum in Hispaniâ militabat* comes before *cupiebat*, and before *beneficium agere* too, that the relative *qui* and its adjuncts may follow the antecedent *filio* as soon as possible, according to Rule 9. Thus is the position of every word in this sentence, regularly accounted for, *(as by some rule or other, there is not a word in all the volumes of Cicero, but its right position*, (if it be right) *may be accounted for)*; and thus it appears that the principal finite verb *cupiebat*, being placed last, is placed where it ought to be.

3. Suppose more words under thissame government: the principal verb *cupiebat* will still retain its position. Thus,

Cæsar wished to do a kindness to his friend's son, who was then with the army in Spain, and who had before, in the late wars, with great zeal, commanded some horse.—Cæsar amici filio, qui tum in Hispaniâ militabat, atque idem jam antea bellis prioribus equitatui sedulè præfuerat, beneficium agere cupiebat.

Here every word from *qui tum*, *&c.* to *præfuerat*, having relation to *filio* the antecedent, must by Rule 9, be immediately annexed to it; and consequently, because by Rule 2, *filio* comes before *beneficium agere cupiebat*, all those fourteen words, from *qui* to *præfuerat*, must precede likewise.

4. If it had been the father, Cæsar's friend (whose name, we will say, was Lentulus) that had commanded some horse in Cæsar's wars; and Cæsar therefore wished to serve his son; still all relative terms, having relation to *filio*, must, as well as *filio*, be set before the principal verb *cupiebat*. Thus,

Cæsar amici filio, qui tum in Hispaniâ militabat, et cujus pater Lentulus (nam hoc erat nomen amico) jam antea bellis prioribus equitatui præfuerat, beneficium agere cupiebat.

EXCEPTION.

The exception to this third rule is, when the sentence is very long and complicated; when it is made up of so many kindred and dependent clauses, that were they all to come between the principal verb and nominative case, the relation between that verb and its nominative might be obscured or lost.

When this happens, to avoid prolixity, the principal verb and nominative case must be brought together, either at the beginning of the sentence, or at the end, rather at the beginning; though sometimes the whole period may receive a peculiar force and energy from the principal verb and nominative case being set last. However, in general, the principal verb and nominative case of a long sentence should be in the fore-front; and remember, that if the chief verb have any words immediately depending on it, as *cupiebat* above has *agere beneficium*, it will attract them, and they must all go together. Thus, if in the foregoing example the sentence had been somewhat more extensive, the principal verb, its nominative case, and immediate dependents, would appear better in the beginning. As,

Cæsar wished to do a kindness to his friend's son, who was then with the army in Spain, and whose father Lentulus (for so his friend was named) had in former wars with great zeal commanded the cavalry, and at length worn out with war and wounds rather than old age, had died at Adrumetum in Africa.—Cæsar beneficium agere cupiebat amici filio, qui tum in Hispaniâ militabat, et ejusdem pater Lentulus (nam hoc erat nomen amico) bellis prioribus equitatui sedulè præfuerat; et tandem militiâ potius et vulneribus quàm ætate confectus, in Africa apud Adrumetum vitâ functus fuerat.

Note.—It being said above, that a sentence may sometimes acquire an increased energy from the principal verb and its nominative being placed last; it may be useful here to exhibit an instance of it. There is a striking one in Seneca, *De Benef. l. 6. c. 31.* where that author speaks of the proud expedition of Xerxes, and the shameful route he met with from a few Greeks.

Divina atque humana impellentem, et mutantem quicquid obstiterat, trecenti stare jusserunt. *Stratusque per totam passim Græciam* Xerxes intellexit, *quantum ab exercitu* turba distaret.

This position of the nominative case and verb, is then most proper, when any particular emphasis belongs to them, or something whatever it be, that is extraordinary, and demands attention. Xerxes invaded Europe with fleets and armies so immense as to be almost innumerable. Yet thus omnipotent, as he fancied himself, he met with an unexpected obstacle at Thermopylæ, where his march was stopped, not by numbers equal to his own, but by a little troop of three hundred Spartans, under their brave king Leonidas; which is a circumstance most remarkable: and therefore in the passage above, this little troop, *trecenti*, and what they achieved, *stare jusserunt*, are judiciously set in that part of the sentence, namely, at the cadence, which is ever apt to strike more forcibly on the mind, and to be retained longest, rebounding as it were, on the ears of the audience.

Again, that this same Xerxes, the proudest, vainest mortal that ever lived, should be so brought to a right way of thinking, as to perceive the difference between a multitude and an army, is what in such a man one would hardly expect; and therefore in the same passage we find the second cadence to consist of *Xerxes intellexit*.

Farther, because it is truly so, that a multitude, an undisciplined mass of men, whether they be armed with Persian sabres or Gallic pikes, do not constitute, but are very inferior to an army; and because this reflection may lead to prudent counsels, it is a circumstance that demands attention; and therefore the subject or nominative case and verb being in this proposition the words of most import, are there placed where they will be most noticed, i. e. at the close; thus, *Quantum ab exercitu turba distaret*. The futility and inferiority of the rabble, by being propounded last, are likely to make the last impression, and the reflection therefore to be most attended to; for both in hearing and

and in reading, those ideas strike most which strike last, and those impressions are most sensibly felt, and the longest retained, which are last made. This is as natural in the human mind, as it is for most echoes to repeat not the rise but the fall of sounds, even that with which the air is last affected, and with which only the ear is twice saluted, because it is that which is last and most strongly reverberated.

RULE 4.

"The verb is commonly placed last in its own clause. *Verbo sensum cludere* (says Quinctilian) *multo, si compositio patiatur, optimum est: in verbis enim sermonis vis inest.* Inst. 9. 4.

EXAMPLES.

1. Negandi causa avaro nunquam *deficit*.
2. Nimium altercando veritas *amittitur*.
3. Nil proprium *ducas*, quod mutarier *potest*.
4. Necesse *est*, multos *timeat*, quem multi *timent*.

EXCEPTIONS.

1. To avoid an improper concurrence of vowels, or on any other account to gratify the ear, the verb may have another position, than that to which this rule assigns it. So the mind be duly informed, we may always sooth the ear; as, "Ex quibus neminem mihi necesse est nominare," *Cic.* where, put *est* last of all, and presently three ill effects will appear; in a monosyllabic cadence; in a concurrence of vowels there; and in an unpleasant predominance of the letter *n* in *necesse nominare*, and that before the *ne* of *neminem* is well out of the ear. Therefore, when Quinctilian says that the verb should be last, if possible, he immediately adds, *At si id asperum erit, cedat hæc ratio numeris; ut fit apud summos Græcos Latinosque oratores frequentissimè.*

quentissimè. And again, *Ex loco transferuntur in locum* (verba) *ut jungantur, quo congruunt maximè.*

2. When the verb is a monosyllable, then it should not take the last place in a clause or sentence: for such words spoil the cadence, making it sudden and abrupt; which, unless occasion requires it to be so, should be carefully avoided. Whether the cadence should be soft and harmonious, or grave and serious, it must not be abrupt. Cicero was extremely nice and exact in forming the latter part of his periods, so choosing and planting his words, that his sentences might easily and gradually come to their close. For, as Quinctilian observes, though there should be harmony in the whole, yet that harmony is most needed, and the effect of it most evident, in the close: *Magis tamen et desideratur in clausulis et apparet* (numerus).

RULE 5.

" Prepositions usually precede the cases governed " by them."

EXAMPLES.

Eo *in urbem.* *Sub judice* lis est. *Post fata* quiescit.
Numquam libertas gratior extat,
Quàm *sub rege* pio.

EXCEPTIONS.

This rule is contrary to the general maxim of placing the word governed before the word which governs it; yet the case itself is so far congruous to the general position, that there is no rule which has more exceptions than the present.

1. *Versus, towards,* is set after its case; as *Londinum versus, towards London.*

2. *Tenus, as far as,* is set after its case, whether that case be an ablative or genitive; as *Portâ tenus: aurium tenus.*

 3. *Penes,*

3. *Penes, in the power of,* may follow its case; as *Omnia adsunt bona, quem penes est virtus. Plaut.*

4. *Usque, even to,* or, *as far as,* whether with or without a concomitant participle, is elegantly set after its case; as *Romam usque; ad Romam usque; trans Alpes usque; ab Athensis usque.*

5. *Cùm, with,* is commonly set after these words, *me, te, se, quô, quâ, quî, quibus, nobis,* and *vobis;* as *mecum, tecum, &c.*

In short, there is hardly any preposition which may not be sometimes found after its case. Here follow a few instances more rare than the foregoing.

Tempora circum. Virg. Pocula circum. Lucret.
Quem contra. Cic. Populo coram. Suet.
Specula de montis. *Virg. Montibus in* nostris. *Id.*
Studia in contraria. Virg. Quercus inter et ilices. *Hor.*
Corpore pro Nymphæ. *Ov. Me sine. Virg.*
Vitiis nemo *sine* nascitur. *Hor. Massâ* latuere *sub* ipsâ. *Ov.*
Fluctus subter labere Sicanos. *Virg. Membra super. Luc.*
Scopulum super. Phæd. Hæc super imposuit. *Ov.*
Quos ultra citra que. *Hor. Mortem* aliquid *ultra* est? *Sen.*

These liberties, used both by prose writers and poets, the learner may adopt, to assist metre in verse, and at all times for euphony, or emphasis.

RULE 6. *First Concord.*

"The verb is usually placed after its nominative "case, sometimes at the distance of many words."

Though we have seen this very fully exemplified in former rules; yet this position of the verb with respect to its nominative case, or rather the position of the nominative case itself, has not been yet distinctly attended to: and they who instruct children, know the danger of leaving any thing to be gathered by inference, however obvious. It is necessary moreover to propose

propose this rule, as it affords an opportunity of looking into its exceptions, which are important.

This rule, in other words, is, *The nominative case is commonly set before its verb.*

EXAMPLES.

1. *Mors* omnibus *est* communis. *Cic.*
2. *Sylla* omnes suos divitiis *explevit.*
3. *Amor* misceri cum timore non *potest.*
4. Perfidus *ille* te *colere.*
5. *Ego* illud sedulo *negare* factum.

EXCEPTIONS.

1. In very short sentences the nominative case is frequently set after the verb; as, "Quare, patres con-"scripti, *secedant improbi.*" *Cic.* "*Occisus est* cum "liberis *Marcus Fulvius, consularis.*" *Id.* "*Crescit* "in dies singulos *hostium numerus.* *Id.* At *sectabantur multi.*" *Id.*

2. And in longer sentences, to improve the cadence, the nominative may follow the verb; obliques, if there be any, being still placed foremost, according to Rules 1. 2. as,

"Quousque tandem abutere, Catilina, patientia no-"stra? Quam diu etiam furor iste tuus nos eludet? "Quem ad finem sese effrænata *jactabit audacia?* *Cic.*

Read the nominative *audacia* here before *jactabit*, the cadence will be ruined, and the ear will immediately determine, that it is very properly placed after; whereas, if you read *furor*, the other nominative after *eludet*, the ear will be no less offended there. This shews, that on such occasions the ear is to be consulted, and that the proper place of the nominative is before the verb, unless harmony require it to be after, perspicuity at the same time allowing it to be so.

3. Because the cadence is that part of the period which makes most impression on the mind; and because sentences, as well as discourses, if well constructed, will ever grow more emphatic, as they ad-

vance,

vance, according to that of Quinctilian, *Augeri enim debent sententiæ et insurgere:* for these reasons, if in the nominative case there be any thing that should strike most, and draw much attention, the cadence of course is the place for that word to appear in; as,

"*Aderat* janitor carceris, çarnifex prætoris, mors "terrorque sociorum et civium Romanorum, *lictor* "*Sestius.*" *Cic. in Ver.*

Whoever, says Mons. Rollin, in his Belles Lettres, speaking of this passage, whoever should put *Lictor Sestius* in the beginning, would spoil the period. The dreadful apparatus of this executioner, this *carnifex*, as Cicero repeatedly stiles him in his pleadings against Verres, should go before him.

"Quid putem? Contempum neme? Non video, nec "in vitâ, nec in gratiâ, nec in rebus gestis, nec in hac "meâ mediocritate ingenii, quid despicere *possit Antonius.* *Cic. Philip 2.*

Cicero meaned, that of all the people in the world, the last was Antony, to whom, on any score of merit, he should expect to be an object of contempt. He has clearly shown his meaning, by placing *Antonius* in the cadence; and by the same position of that word, he has fully expressed his own contempt of Antony.

"Hastâ *posita* pro æde Jovis Statoris *bona Cnæi Pompeii:* (miserum me! consumptis enim lacrymis, tamen "infixus animo *hæret dolor!*) bona inquam, Cnæi "Pompeii Magni vocis acerbissimæ subjecta præco- "nis." *Cic. Philip 2.*

Cicero upbraids Antony with the cruel and shameful manner, in which he had insulted Pompey the Great, the champion of Roman liberty, and more than once the saviour of the state. Antony had confiscated the goods of that illustrious Roman, and had even exposed them to sale at public auction. Now it was not the auction *(hastâ posita)* nor the place where the auction was holden *(pro æde Jovis Statoris)* but the *bona Cnæi Pompeii*, it being Pompey's goods, that were so dishonoured; this was the circumstance, by which Cicero would inflame the senate with indignation against

against his adversary; and therefore, with great judgment, this nominative and its adjuncts, *bona Cn. Pompeii*, conclude the first sentence.

In that charming parenthesis again, how admirably does the nominative *dolor* strike the last blow, that it might thereby be *infixus*, enstamped and rooted, as in the speaker's own mind, so also in the breast of his audience! And surely, if there be any thing in the position of words, *dolor* is most critically planted here; whether the orator had in view to kindle the like passion in the bosoms of the conscript fathers, or to testify his own fixed resentment at such indign usage of Pompey; and that, though he did not weep indeed, his tears being all exhausted, there still remained in his mind that which was inextricable, and which would gore him to the last, indignant grief.

But in the cadence, at the close of the whole passage, we find *præconis*, not *bona Cnæi*, &c. and that with peculiar propriety. The dignity of the personage here spoken of had been already sufficiently attended to. Pompey once critically named, and every thing being gained, that could be, from the respect which the senate entertained for that character (here, however, and not before, most seasonably amplified by the stile and epithet of *Magni*) it was the artful management of Cicero to give most force now to that aggravating term *præconis, the common cryer*, the instrument of Antony in profaning Pompey's honour.

" *Stat* sua cuique *dies*." *Virg.*

More than the measure of the verse, the natural importance of this nominative *dies* here, *that fatal day*, is happily accorded to by its being there placed, where it must needs make the last and most sensible impression on the reflecting mind. Transpose these words, thus,

" *Cuique dies sua stat*."

Here is no false quantity, but the verse much deformed; because *dies* is spoiled of its dignity by that too speedy transition which must now be made to the words

words that follow. So much in writing may be lost or won by the position of a single word; and so much may be effected by a well-judged cadence. *Sæpe tamen est vehemens aliquis sensus in verbo: quod si in mediâ parte sententiæ latet, transiri intentione, et obscurari circumjacentibus solet: in clausulâ positum assignatur auditori et infigitur. Quinct.*

4. The nominative case is properly set after its verb, when it (the nom.) is the antecedent to a relative, that cannot well come before that verb, nor yet by the intervention of other words be separated from its antecedent. As, in Cicero.

"Lucius Rubrius Cassinus fecit hæredem. Et qui-
"dem vide, quàm te *amavit is, qui* albus atervè fueris
"ignorans, fratris filium præterit!"

This is a sarcasm of Cicero against Antony, who had boasted of his having been named as heir in more wills than Cicero ever was. Cicero allows this; but accounts for it. He insinuates, that Antony had forged many of the wills, in which he had been so greatly favoured. Lucius Rubrius of Cassinum, says he, made you his heir, in preference to his own nephew; a strange instance of affection this in one, who knew nothing of you! In this passage *is*, the nominative to *amavit*, is the antecedent, and *qui* the relative: *Is* is the pretended testator, *qui, albus aterve, &c.* the circumstance, by which it should seem, that he was only a pretended testator, that is, the antecedent *Is*, to whom Antony became heir, and the relative *qui*, to whom Antony was never known, denote the same man. Of course, the inconsistency, which Cicero alludes to, is strengthened and made more flagrant by those two members of the period, *is, qui*, being thus united; but united they could not be, if the nominative *is* were placed before *amavit*; for if it were so placed, the relative *qui* could not accompany it, without entirely mutilating and dismembering the whole texture of the sentence.

From all that has been said under this rule, there are three inferences to be drawn.

1. That a judicious position of words mightily conduces

duces to the strength and beauty of a discourse: hence the importance of these rules.

2. That special care should be had to form an easy, flowing and harmonious cadence. *V. infra. R.* 15.

3. That into the cadence should be thrown (so it be done with perspicuity and order) not only a nominative case, but any other word, which being of extraordinary import, may by that position be set off to advantage, and obtain its due weight. Thus Cicero, in the example above, gave great strength to *præconis* by setting it in the cadence, whereas in its natural place before *voci acerbissimæ* that word would have been lost almost in insignificance. And thus, when Quinctilian in his chapter *de compositione*, speaking of the cadence, would give an instance of a very fine one, he chose one from Cicero's second Philippic, consisting of the adverb *postridie.* "Quale est illud Ciceronis; *Ut tibi necesse esset* " *in conspectu Populi Romani vomere postridie.* Transfer " hoc ultimum, minùs valebit. Nam totius ductûs hic " est quasi mucro: ut per se fædæ vomendi necessitati " (jam nihil ultra expectantibus) hanc quoque adjice- " ret deformitatem, ut cibus teneri non posset *postri-* " *die.*" To vomit after wine betrays intemperance: but to retch and disgorge *postridie, the day after*, shews the excess of the day preceding to have been indecent indeed: hence the importance of *postridie* in this passage; and the reason of its appearance in the cadence, there nicely planted to badge Antony with the deformed and bestial character of a drunkard.

RULE 7.

"The adjective or participle is commonly placed after the noun or pronoun with which it agrees."

EXAMPLES.

1. "Ab eo ordiri volui maximè, quod et *ætati suæ* " esset aptissimum, et *auctoritati meæ*. *Cic.*

2. "*Rebus*

2. "*Rebus præsentibus* adjungit atque annectit fu-
"turas." *Id.*

3. "Vitæ cursum videt, ad *eamque degendam* præ-
"parat *res necessarias.*" *Id.*

4. "*Generi* animantium *omni* est a naturâ tributum,
"ut se, vitam, corpusque tueatur." *Id.*

4. "*Ambitio major: vita tristior.*" *Id.*

EXCEPTIONS.

1. To avoid a disagreeable concurrence of vowels, there may be frequent occasions to set the adjective before its noun: as, "*Innuba puella;—hæ disciplinæ.*" See other instances under the following exception.

2. In Cicero the adjective often precedes the noun when the latter consists of more syllables than the former, especially if the adjective be a very short word, and the noun a long one; as, "*Hæ disciplinæ*
"igitur; *hoc animal; magnæ dissimilitudines: ulla* offi-
"cii *præcepta; propria* est *ea præceptio* Stoicorum:
"sequemur *hoc* quidem *tempore*, et *hac* in *quæstione*
"potissimum Stoicos; in *eo studio* ætatem consumpsi."
Cic.

Unless there are manifest reasons for the contrary, longer words should generally be placed after those that are shorter; for when polysyllables are succeeded by short words, especially by monosyllables, the language is deformed and trunkless. The basis of a period is its cadence; clausula *est sedes orationis*, says Quinctilian; and as a wise builder will be careful to give much strength to the ground work, so good composition requires that long words do in general, as by their own weight, incline towards the cadence, which is then made more gradual; the period throughout is strengthened; and by such periods the whole discourse becomes nervous and sedate.

3. When the noun, with which the adjective agrees, has a genitive case depending on it, the adjective is better placed first, and the genitive next, the noun, on which the genitive depends, being set last of the three; as, "His ergo *sanctissimis reipublicæ vocibus*
"pauca respondebo."—*Cic.* "*Nulla* enim *vitæ pars.*"
—*Id.*

—*Id.* "*Illud forense dicendi, hoc quietum disputandi genus.*" *Id.* "*Ulla officii præcepta.*" *Id.*

4. When the noun with which the adjective agrees, is itself a genitive case governed of another noun; then also the adjective may be first of the three, and the genitive according to Rule 2, before the noun which governs it; as, "*Omnium Gallorum copiæ.*" "Ut par sis in *utriusque orationis facultate.*" *Cic.*

5. Sometimes the adjective is set beforè the noun for no other reason than only to gratify the ear: *Bonus puer. Celer equus. Magnum studium. Summum bonum.*

We must not think scorn of the ear's judgment, to which our master, Quinctilian, makes great concessions. *Optimè autem de illa* [compositione] *judicant aures; quæ et plena sentiunt, et parùm expleta desiderant, et fragosis offenduntur, et lenibus mulcentur, et contortis excitantur et stabilia probant, clauda deprehendunt, redundantia et nimia fastidiunt. Instit.* 9. 4. So Cicero; *Aurium judicium est superbissimum.* Nay, the ear, Quinctilian farther observes, is so general, so nice a judge, that even illiterate persons thereby are charmed with a good composition, though they cannot, like the scholar, account for the pleasure they receive, nor give the reason why. *Ideoque docti rationem componendi intelligunt, etiam indocti voluptatem.*—*Id.* By all means therefore let the learner consult his ear, repeating to himself again and again the same words in divers positions, always however within the prescript of rules; and by degrees use will enable him to ascertain the right position, *quoad numerum.*

RULE 8.

"The relative is commonly placed *after* the ante-
"cedent with which it agrees."

EXAMPLES.

1. "Cognosces ex iis *literis, quas* liberto tuo dedi." *Cic.*

2. Male

2. Male secum agit *æger*, medicum *qui* hæredem facit.

EXCEPTIONS.

1. Mons. Lancelot, in his *New Method*, *&c.* well observes that the relative *qui*, *&c.* should generally be considered as between two cases of the same noun; and then by the third concord it agrees with the foregoing noun, as the true antecedent, in gender, number, and person; by the second concord with the following noun, in case, gender, and number. These two nouns are sometimes actually expressed, both the one and the other; as, "*Bellum* tantum, *quo bello* omnes premebantur, Pompeius confecit."—*Cic.* "Ultra eum *locum quo in loco* Germani consederant."—*Ces.* "*Diem* instare, *quo die* frumentum militibus metiri oporteret." *Id.* Cæsar, a most exact writer, was fond of this phrase; and it should always be adopted, when, without it, there may be any danger of ambiguity, as the following instances will shew; Leodamantem, *Cleophili* discipulum, *qui Cleophilus, &c. Apul.* If *Cleophilus had* not been repeated, *qui* might erroneously be referred to *Leodamantem* instead of the true antecedent *Cleophili.* Thus much it was necessary to premise for a right understanding of what follows.

Of these two cases, between which the relative is said to stand, that which follows the relative is usually omitted, the other, the true antecedent, is more commonly expressed, and from hence arises the present rule.

But it happens sometimes, and elegantly, that the true antecedent is omitted, and the following case expressed, which, though in fact no exception to the rule, yet to some appears to be so, and must be attended to accordingly. Here are instances of this apparent, though no real exception.

1. "Nemini credo, *qui dives* blanditur pauperi."

The full expression would be, *Nemini diviti credo, qui dives, &c.*

2. "Populo ut placerent, *quas* fecisset *fabulas*. *Ter.* *Populo ut illæ fabulæ placerent, quas fecisset fabulas.*

 3. "Illi,

3. " Illi, scripta *quibus* comœdia prisca *viris est.*"
Illi viri, scripta quibus comœdia prisca viris est. [*Hor.*
4. " Atque alii, *quorum* comœdia prisca *virorum est.*
Atque alii viri, quorum, &c. virorum est. [*Id.*
5. *Cujus* odorem *olei* nequeas perferre - - -
* * * * * * * * * * * * *
Cornu ipse bilibri
Caulibus instillat. *Id.*
Ipse cornu bilibri instillat caulibus oleum, cujus olei, &c.

The learner now perceives in what manner the antecedent may seem to be placed after the relative; the antecedent, in truth, being understood, and the other case, which is commonly omitted, being in such phrases expressed.

But this other case, the second noun, which usually follows the relative, may be placed, as by the poets it often is, before the relative, the true antecedent being still understood; as,

1. *Urbem quam* statuo, vestra est. *Virg.*

Here *urbem* is evidently the subjunctive noun, else it would not be in the accusative case, the full sentence being, *Hæc urbs, quam urbem statuo, vestra est.*

2. *Eunuchum quem* dedisti nobis, quas turbas dedit?
Iste eunuchum, quem eunuchum, &c. [*Ter.*
3. *Naucreatem quem* convenire volui, in navi non erat. *Plaut.*
Naucreates, quem Naucreatem, &c.

Thus explained, many passages in the Latin authors will be as easy as they are elegant; while, for want of this obvious resolution, they have been thought very difficult, as particularly that of Plautus above has perplexed many commentators.

2. A real exception. The relative may be placed before its antecedent, when for any sufficient reason it cannot be set *immediately* after it, and then no where after it, much less at a great distance after it, without ambiguity. See this illustrated, under the next rule, in the example, " *Hæc qui faciat, &c.*"

RULE 9.

"The relative is placed as near to the antecedent "as possible."

EXAMPLES.

1. The reason of this rule is, that the connection between the relative and antecedent (the clue many times of the whole period) may be kept as clear and as free from obscurity as possible. According to this rule, many words must not stand betwixt the relative and antecedent; for by such a separation the ligature or tie of these two important members of the period may be weakened, perhaps destroyed; nor may we place between them any word at all, which from such a position may be mistaken for the antecedent.

"Non ego *eum* cum summis viris comparo, sed si-"millimum *Deo* judico, hæc *qui* faciat."

Here *eum* is the antecedent to *qui*, but that does not appear so distinctly as it ought, not only because there are very improperly two verbs, two whole sentences, between this relative and its antecedent; but also, because as *qui* now stands, *Deo* may be erroneously taken for the antecedent, and no unmeaning sentence be made of it. Therefore Cicero, whose words these are, did not so arrange them. But, unwilling by the interposition of *hæc qui faciat*, where the relative lies, to separate *eum*, which is the antecedent, from those terms of honour, *cum summis viris comparo sed simillimum Deo judico*, with which Julius Cæsar, the person meant by *eum*, was to be complimented, and at the same time cautious to avoid that ambiguity, with which the above condemned position of *qui* would be attended, he marshalled his words after this manner:

"Hæc *qui* faciat, non ego *eum* cum summis viris "comparo, sed simillimum Deo judico."

The natural position of the relative is after the antecedent. But here a political reason excluding *qui* from the place next after *eum*, there remained but this alternative, viz. To place *qui* still after its antecedent, but at such a distance as to create an ambiguity;

guity; or else to set it before its antecedent, bringing it as near as possible that way, contrary to the usual form indeed, but without risking the sense. Cicero preferred the latter; teaching us, that perspicuity in language is of so much importance, that faſhion, even rules themselves, however elegant and useful on general occasions, must yield, when a too scrupulous observance of them would counteract or obscure the meaning of a discourse.

2. "Mea quidem sententiâ, paci semper est consulendum."

This sentence has in it no relative, and might, for what the present rule has to do with it, be indifferently expressed as it is, or

Paci mea quidem sententia semper est consulendum. *Or*,

Mea quidem sententia semper est consulendum paci. *Or*,

Semper est consulendum paci mea quidem sententia.

Here for *paci* you have the choice of four positions: it may be either the first word or the last; or it may be set between *sententiâ* and *semper*, or between *consulendum* and *meâ*. But should *paci* be an antecedent to a relative, the position will be no longer arbitrary; but after *paci*, wherever it be placed, and as soon after as possible, must come the relative and its adjuncts. Accordingly, Cicero wrote thus,

"Meâ quidem sententia, *paci, quæ nihil habitura sit insidiarum*, semper est consulendum."

Now *paci* the antecedent, and *quæ* the relative, are hand in hand, as they ought to be; and the relation between them is evident. But suppose it had been thus,

"Paci, meâ quidem sententiâ, quæ nihil habitura sit insidiarum, semper est consulendum." *Or*,

"Paci semper est consulendum, meâ quidem sententiâ, quæ nihil habitura sit insidiarum." *Or*,

"Meâ quidem sententiâ, quæ nihil habitura sit insidiarum, paci semper est consulendum."

In each of these three positions, *sententiâ* assumes the appearance of, and may be taken for, the antecedent, as

as well as *paci*. Hence the necessity of the rule; and the impropriety of placing between the antecedent and the relative many words, or even a single word, that may bear the appearance of the former.

To this rule there is no exception. For as it is not said, that the relative shall always follow the antecedent, but that it should be as near to it as possible, and this with a view to perspicuity; I know not on what occasion the contrary may be requisite, other than to perplex one's language, and the mind of him to whom the discourse is made: but this, whether it be adopted in the pulpit, by the historian, in the senate-house, or at the bar, is the trick of folly, the subterfuge of a knave in a bad cause.

MISCELLANEOUS RULES.

RULE 10. *Adverbs.*

"ADVERBS are placed before rather than after the "words to which they belong."

EXAMPLES.

"Hoc tantum bellum, *tam turpe*, *tam vetus*, *tam latè* "*divisum* atque dispersum, quis *unquam arbitraretur*, "aut ab omnibus imperatoribus uno anno, aut omni- "bus annis uno imperatore confici posse?" *Cic.*

Observe in this example, how *tam* is placed not after, but before *turpe*, and then again before *vetus*, and again *tam* before *latè*, and also *tam latè* before *divisum*, and *unquam* before *arbitraretur*; each before the word it modifies.

EXCEPTION.

When a particular emphasis lies on the adverb, and the idea which it is designed to raise, is very important, it may then possibly be placed rather after than before the word, to which it is attached, according to what has

has been before inculcated, under the exceptions to the sixth rule, of placing those words last, or near to the cadence, by which words it is intended that the person addressed shall be most affected. There also we meet with that admirable instance of this exception, taken from Cicero, and so much commended by Quinctilian, viz.

"Ut tibi necesse esset in conspectu Populi Romani "*vomere postridie*."

The great importance of this adverb *postridie* has been already explained; it is therefore sufficient to repeat here, that because of its importance it is placed after *vomere*.

"Libertasque recurrentes accepta per annos
"*Lusit amabiliter*: donec jam sævus, &c. *Hor.*

The position of *amabiliter* after *lusit* is fortunately contrived to set off the innocent and pleasant raillery of the old rustic bards in their convivial amusements, and greatly strengthens the antithesis between that harmless festivity and the insolent affectation of wit, of which Horace complains, and which in time was carried to such an indecent height of licentiousness and raucour, that A. U. C. 302. it was made a capital offence to sing or compose any defamatory verses.

RULE 11. *Adverbs.*

"ADVERBS are in general placed immediately be-
"fore the words to which they belong; no extrane-
"ous words coming between."

EXAMPLES.

"Hoc tantum bellum, *tam turpe, tam vetus, tam latè* "*divisum* atque dispersum, quis *unquam arbitraretur*, "&c." *Cic.*

The adverbs *tam*, *tam*, *tam latè*, and *unquam*, come not only before, but immediately before the words modified by them

EXCEPTION.

When the word, to which the adverb belongs, has another word or words depending on it, such other words are not extraneous, and ought to come next before the word which governs them, the adverb being placed first of all.

"Quæ civitas antea unquam fuit, non dico Athe-
"niensium, quæ *satis latè quondam* mare *tenuisse* dicitur;
"non Carthaginiensium, qui *permultùm* classe mariti-
"misque rebus *valuerunt*; non Rhodiorum, quorum
"usque ad nostram memoriam disciplina navalis et
"gloria remansit: quæ civitas *antea unquam* tam tenuis,
"quæ tam parva insula *fuit*, quæ *non* portus suos et
"agros, et aliquam partem regionis atque oræ mariti-
"mæ per se ipsa *defenderet*?" Cic.

Here both the rule and exception are exemplified several times. Let us observe how.

Antea and *unquam* belong to *fuit*, and are set immediately before it, there being no words depending on *fuit* to intervene. On the like account *non* is set immediately before *dico*.

The adverbs *satis, latè, quondam*, are all attached to *tenuisse*, and come before it, but not immediately before, because of *mare*, which being governed of *tenuisse*, must therefore come between. So *permultum* is set before *valuerunt*, but not immediately before it, because of *classe maritimisque rebus*; which words being governed by *volucrunt* must themselves have the immediate precedence. *Antea unquam*, farther on, belong to *fuit*, and are placed before it, but not immediately before, because that position belongs to *tam tenuis*, &c. which words depend on *fuit*, and therefore claim the immediate precedence.

Tam comes immediately before *tenuis*, to which it belongs, and again *tam* immediately before *parva*, because there are no words depending on *tenuis* and *parva* to intervene.

In the latter part of this example (*quæ non portus*, &c.) the adverb *non* belongs to the verb *defenderet*, and is accordingly placed before it, but not immediately before

before it; there are fourteen words between; which words being all governed of, or strictly connected with *defenderet*, must come nearer to it than a less important particle; and therefore, according to the exception, that particle, the adverb *non*, must stand at a greater distance.

From this position of *non* with *defendere*, see the importance of the tenth rule, which requires that adverbs be placed before the words they modify, rather than after. Rather than unnecessarily violate that rule, by putting an adverb after the word, to which it belongs: and at the same time to abide by what the exception to this eleventh rule directs, Cicero would put *non* before *defenderet*, though at the distance of fourteen words. So delicate, so scrupulous, is the genius of the Latin tongue.

RULE 12.

"*IGITUR*, *autem*, *enim*, *etiam*, are very seldom placed "first in the clause or sentence. The enclitics *que*, "*ne*, *ve*, are never placed first."

EXAMPLES.

Igitur.

1. "Quod *igitur* in causa quærendum est, &c." *Cic.*
2. "Nec promissa *igitur* servanda sunt ea, quæ sunt "iis, quibus promiseris, inutilia." *Id.*

Sallust frequently sets *igitur* first in a sentence, as, "*igitur* confirmato animo, *&c.*" But in this he is not to be imitated, *igitur* being very seldom so placed by other writers. Pareus, in his *Lexicon Criticum*, says of this particle, *Eleganter in mediâ oratione collocatur.*

Autem.

The same Pareus says of *autem*, *Venustè collocatur in media sententia;* and cites this instance from Terence, Quid tu *autem*, asine, hic auscultas?"

Enim.

Enim.

" Neque *enim* eos solos, &c." *Cic.*

Enim *post duas dictiones sæpe collocatur*, says Pareus, and produces these examples from Cicero; " Mihi ante " *enim*." " Drusia cupit *enim* vendere." " Inani- " mum est *enim*, &c."

Etiam.

1. " Nondum *etiam* dixi, quæ volui." *Ter*
2. " At juvenis nihil *etiam* sequius suspicatus. *Apul.*

Que.

" Alcandrum*que*, Halium*que*, Noëmona*que*, Pritanin*que*." *Ov.*

Ne.

This is not *ne* the negative for *non*, *neu*, *neudum*, *&c.* but the enclitic for *nonne? annon? utrum*, *&c.* an interrogative, and generally an affirmative.

3. Datur*nè* illa Pamphilo hodie nuptum? *Ter.*
2. Adeo*n'* me ignavum putas? *Id. Adeon'* for *adeone.*
3. Justitiæ*ne* prius miror, belli*ne* laborum? *Virg.*

Ve.

Si quis in adversum rapiat casus*ve*, Deus*ve*. *Id.*

Thus *que*, *ne*, *ve*, are always attached to a preceding word, as if a part of the same, and are even uttered as such; as *Deúsve*, not *Deus ve*.

RULE 13.

" *TAMEN* is very often and elegantly placed after " the first, second or third word of the clause in " which it stands."

Tamen *eleganter in fine sententiæ collocatur. Pareus.*

EXAMPLES.

1. Incipiam *tamen.* *Tibull.*
2. Tu moriere *tamen.* *Propert.*
3. Tu, si tuis blanditiis *tamen.* *Cic.*

EXCEPTION.

Tamen more frequently occurs first in a sentence than *igitur*, *autem*, *enim*, and *etiam* do. And, indeed, though

though its usual position is as the rule says, yet, when the clause, of which *tamen* is a member, is preceded by some weighty circumstance, and does itself also advance something as weighty, something, which, by being equally true, equally important, may countervail the other; in short, when *tamen* is used to aver any thing very strongly, *cum asseveret valde*, then it acquires a peculiar force by being set first, so exciting and arresting the attention to what follows. Of this here are three examples from Cicero.

1. "Tamesti mihi nihil fuit optatius, quam ut pri-
"mùm abs te ipso, deinde a cæteris omnibus, quàm
"gratissimus erga te esse cognoscerer; *tamen* afficior
"summo dolore, ejusmodi tempora post tuam profec-
"tionem consecuta esse, ut tu meam, et cæterorum
"erga te fidem et benevolentiam absens experiare."
Cic. Ep. ad. famil. 1. 5.

2. "Nam etsi minore in re violatur tua dignitas,
"quàm mea salus afflicta sit; *tamen* est tanta simili-
"tudo, ut sperem te mihi ignoscere, si ea non timue-
"rim, quæ ne tu quidem unquam timenda duxisti."
Ep. ad. famil. 1. 6.

3. "Quod me quodammodo molli brachio de Pom-
"peii familiaritate objurgas: nolim ita existimes, me
"mei præsidii causâ cum illo conjunctum esse, &c.—
"sed ut ille esset melior, et aliquid de populari levitate
"deponeret; quem, &c.—Quid, si etiam Cæsarem,
"cujus nunc venti valde sunt secundi, reddo meliorem?
"Quinetiam, si mihi nemo invideret; si omnes, ut
"erat æquum, faverent; *tamen* non minus esset pro-
"banda medicina, quæ sanarat vitiosas partes reipub-
"licæ, quàm quæ exsecaret." *Ep. ad. Att.* 2. 1.

RULE 14.

"CONNECTED words should go together; that is, "they may not be separated from each other by "words that are extraneous, and have no relation to "them.

There

There is nothing in this rule contrary to what has been advanced in foregoing ones; where, especially under the third, fourth, and sixth, it appeared that words immediately connected, as the verb and nominative case, the word governed, and that which governs it, &c. may be separated from each other so far as to admit whole clauses between them; for these words thus interposed are every one of them connected with one another, and with those between which they lie; so that if we examine the longest well-written period, it will be found that, in the express terms of this rule, connected words go together, having not one extraneous word between them.

The intent of this rule is to set a guard against that inartificial mixture and rude jumble of words, which boys are apt to fall into from a laudable ambition of writing freely. They find, that in the Latin tongue words are seldom confined to the natural order; and therefore they set about a new one; but unacquainted with the laws of composition, they have no method; and having no method, they have recourse to conjecture, their prime counsellor, or to chance, the general one, for the manner in which they are to write. Hence, what is thus written, is like a mass of any other things, which chance might throw together, *fragosa et interrupta oratio*, as Quinctilian would call it, composed of words gathered well enough from the Dictionary, and in which there may not be what is commonly called false Latin, but in the contexture so confused and desultory, that the natural order would be better.

But for all this, the learner is still to quit the natural order, in which the beauties of the Roman tongue can seldom be displayed. Only let him know the bounds which he may not pass. Let him always bear in mind this general caution, that though words, which are connected, may not be always contiguous, yet neither does good composition allow them to be separated from each other by words, which *among them* have neither relation nor significancy, and therefore ought to have no place.

EXAMPLES.

The position of *scribam* is unfortunate and faulty in this expression of Horace;

"Quisquis erit vitæ, *scribam* color." *Sat.* 2. 1.

Scribam forms no parenthesis here; nor has it any connection either by government or concord with either of the words between which it stands: between them therefore it should have no place any more than between *quisquis* and *erit.* In the accuracy of good language its place is after *color;* or, if the whole context would admit of it, before *quisquis.* Thus again, in the same satire, *judice* is out of its place in

——————— "Sed bona si quis
"*Judice* condiderit, laudatur Cæsare."

It should stand in the clause with *laudatur*, no doubt.— And *deinde* is not justly placed in this of Virgil, (belonging to *vina dividit*, it should therefore be either before *bonus*, or after *heros.)*

"Vina bonus quæ *deinde* cadis onerârat Acestes
"Litore Trinacrio, dederatque abeuntibus heros,
"Dividit." *Æn.* 1. 199.

Ninus enlarged his Empire as far as the borders of Lybia.

"Ninus *Lybiæ* protulit imperium usque ad termi-
"nos."

Here the Latin is improperly expressed. *Lybiæ* has no sort of connection with either of the words between which it stands, nor with any other word to them related; so that *Lybiæ* there is perfectly extraneous, and demands another position. To know its proper place, consider where its affinity lies. It is a genitive case, governed of *terminos;* therefore near *terminos* it must stand, at least so near as to shew the connection; thus, *Ninus protulit imperium usque ad terminos Lybiæ.* Or *Ninus usque ad terminos Lybiæ imperium protulit.* Or *Usque ad terminos Lybiæ Ninus imperium protulit.* Or *Ninus ad Lybiæ usque terminos protulit imperium.*

Now what has been said of *Lybiæ* between *Ninus* and *protulit*, would be true of *usque*, and of *ad*, and of *terminos* in that position, but not of *imperium*, because *imperium* would not be extraneous there, being connected with one of those words, namely, *protulit*: nor even against *Lybiæ* in that position would this objection lie, if *Lybiæ* had been governed of *imperium* instead of *terminos*; for then it would be, *Ninus enlarged the empire of Lybia*, and the circumstances of position would change with the sense.

But these irregularities are less likely to happen in short sentences than in those of two or more clauses; where, from a neglect of punctuation, boys frequently set in one clause, words which ought to be in another. By one word thus misplaced, two clauses at least are spoiled, one overcharged, the other mutilated. Let us see this exemplified.

Of all connections none is more excellent, none more strong, than when good men, alike in manners, are attached to each other.

Omnium societatum nulla præstantior est nulla quàm firmior cum viri moribus boni similes sunt familiaritate conjunct.

Suppose a school-boy, unacquainted with the present rule, to produce this as an evening exercise, without any punctuation, and the order of words so broken as to be almost unintelligible.

In this exercise there is a great perplexity, and it arises entirely from the false position of only two words, *quàm* and *boni*: *quàm* is put in the second clause, whereas it ought to be in the third; and *boni*, which belongs likewise to the third clause, is set in the fourth. We will reduce this instance into proper order.

Omnium societatum nulla præstantior est, nulla firmior, quàm cum viri boni, moribus similes, sunt familiaritate conjuncti.

If we enquire into the use of *quàm* and *boni*, we shall know, that they are now in their right position.

Quam, *than*, is a comparative conjunction, and can be of no use, but where it serves to couple the two members of a sentence, between which a comparison is made.

made. The comparison here is between the friendship of good men and that of others, that is, between *omnium s. n. p. e. n. firmior* on one hand, and *cum viri boni, &c.* on the other; here therefore between *firmior* and *cum*, and here only, is *quàm* to do its office.

In like manner the adjective *boni* can have no place in the fourth clause, where it has no connection. It agrees with the noun *viri* in the third clause, and there it must be.

Quinctilian, in his chapter *de Compositione*, frequently complains of this incondite language. He says, of all orders, the natural is the best, when the words will so follow one another, and run into a good cadence; and greatly condemns those breaches and improper transpositions, by which the discourse is mutilated, and the sense lost; and against which this present rule is designed to be a bar, as it effectually will be, if the learner will be mindful of it, and pay due attention to the different points of punctuation, especially those within the period.

RULE 15.

" The cadence or concluding part of a clause or
" sentence should very seldom consist of mono-
" syllables."

EXAMPLES.

Cicero, which is as much as to say, the whole school of Roman eloquence, removed monosyllables as far back as could be from the cadence; in general I mean, as far back as the use and import of such words would allow. To see this rule exemplified it might be enough to inspect any classic page; yet here are a few instances of the manner in which Cicero used to repel monosyllables from the cadence, merely as being words of that description.

1. " Sed si *vis* manifestæ audaciæ, si impendens, &c."

Sed

Sed and si naturally come foremost here, and are therefore no examples of the rule. But *vis* stands before *manifestæ*, as being a word of one syllable; else by Rule 2, it would probably have had its place after *audaciæ*.

"2. "His lacrymis non movetur Milo; *est* quodam "incredibili robore animi: exilium ibi esse putat, ubi "virtuti *non sit* locus:—*sit hic* eâ mente, &c.

We have already seen with what propriety oblique cases come foremost, and finite verbs last in a sentence; but here the position is quite contrary, because the verbs chance to be monosyllables.

3. "Nec *tam sum* demens."

4. "*Non est* humano consilio."

5. "*Stet hæc urbs* præclara."

6. Centesima *lux est hæc* ab interitu Publii Clodii."

How studious in the sixth example are the three monosyllables *lux est hæc*, like small fragments of a rock not fit for corner stones, immured, as it were, in the midst of the period!

7. "Nullius tantum *est* flumen ingenii."

8. "Quorum facinus *est* commune, cur *non sit* eorum "præda communis?"

9. "Quibus ego ducibus in hanc spem sententiam-"que *sum* ingressus."

10. "At vero hujus gloriæ, C. Cæsar, quam *es* paulo "ante adeptus."

11. "Et quidquid *est* prospere gestum."

12. "O præclarem illam eloquentiam tuam, cum "*es* nudus concionatus!"

In forming verbs of passive terminations in Latin, the auxiliary, when used, is commonly placed after the participle, to which it is attached, as *amatus essem; auditi erant:* but here, in the four last examples, Cicero would have the auxiliary come first, that the polysyllable might incline, as much as might be, to the cadence, and the monosyllable recede. In this manner must we generally dispose of other auxiliaries of this sort, *sunt, sim, sis, &c.* setting them before their correspondent participles, perhaps at the distance of two or three words, as "*es* paulo ante *adeptus*," in Cicero.

But why should this be?

The cadence, we have often observed, is the most important part of all the period, and to give it due weight, care must be taken to make it soft, gradual and easy, so that the person addressed may have time to con it over, even while he hears it. But this can never be, when the sense is pent up, or rather rapt away, in terms, that may be uttered in an instant, by a single effort of the voice, as monosyllables are. The gradatory, and gently expiring sounds of the organ are much more affecting and delightful to be heard than explosions of gun-powder; which latter one may hear, but cannot listen to; which do not charm but shock, more even than the solemn majesty of thunder; and which will scorch indeed those that are near, but diffuse no glowing, kindly heat. Such in language is the difference between a flowing cadence, and that which is violent and hasty. To the former one may listen, as well as hear it: by courting the ear it captivates the mind: the sense is nourished up by a due supply of fuel; and the ideas, thus converted, kindling as they go, do more easily insinuate themselves into the understanding. But by the latter, something more being looked for, the expectation is mocked, whereas it ought to be gratified: with an affectation of vehemence, it possesses no energy; because the sense is compressed and mutilated, by being forced into too narrow a compass, by being bound up and shackled in that part of the period, in which, beyond every other part, it ought to have least restriction, and to come forth in fullness of expression.

Words, beautifully stiled by Homer, "winged words," are the vehicles of thought: if they are weak, if they are not well fledged, the sense is either lost in carriage, or but partially conveyed. Hence, when the cadence, composed of short words is too precipitate; when the period breaks suddenly away, and snaps as it were, in a moment, then the sense is not brought thoroughly home, but falls, *in vestibulo*, at the threshold, and having swooned there, it has no strength to reach the interior apartments, the recesses of the mind.

Longinus

Longinus, *sect.* 41. says, that short and precipitate measures do more than any thing debase the sublime; that their cadence is for ever the same, and therefore extremely disagreeable; and that when periods are patched and studded up with words of short and few syllables, they are always destitute of grandeur.

Blemishes of this kind are to be found even in Cicero: for even in Cicero blemishes they are. "Consulatum "peteres, &c.—per municipia, coloniasque Galliæ, *a* "*quo nos tum, cum, &c.*" *Philip* 2. And again, "A- "Marco Antonio *quod fas non est*, rex Romæ constitu- "eretur." *Id.* The cadence here is excellent; but that whole clause, *quod fas non est*, made up of monosyllables, has none of that deliberate gravity, which became him, who was pleading before the Conscript Fathers. But, *operi longo fas est obrepere somnum: (Hor.)* and it is more profitable, as well as pleasing, to admire the excellencies of a good man, than to carp at his failings.

EXCEPTIONS.

Though monosyllables are in general to be excluded from the cadence, yet there are occasions on which the period may end abruptly, and then monosyllables in the cadence are to be preferred.

1. When the subject is any thing that happens suddenly, or very speedily.
2. When indignation is expressed.
3. When the subject is any thing futile or contemptible.

All this, Taubmann, in his excellent commentary on Virgil, has thus exemplified from that divine poet, and from Horace, in Æn. 5. v. 481.

Excep. 1.) "Sternitur, exanimisque tremens procumbit humi *bos*.

"Incomparabilis hic versus est: quem Servius incogitatissimè (modo Servii id est *scholion*) pessimum "vocat, quòd terminatur monosyllabo. Utrum enim "malis? Hunccè, an,

"*Sternitur, exanimisque tremens bos corruit ictu.*

"Ita. Æn. 1.

Excep.

Excep. 1.) "Dat latus: insequitur cumulo præruptus aquæ *mons.*

Potuisset sic,

Dat latus: insequitur tumidis mons incitus undis.

"Verùm, ut corruit taurus: ut confluxit in unum
" montem mare; ita corruit versus in monosyllabum,
" copià multarum syllabarum in unam syllabam coactâ.
" Sicut et in illo, Æn. 2.

Excep. 1.) ———————— "Ruit oceano *nox.*

Item, Æn. 4.

Excep. 2.)———— "En! hæc promissa fides *est?*"

Concerning this instance of Excep. 2. the commentator says, "Quid illo acrius?" and here, i. e. Æn. 5. 481.

"Nihil enim aptius indignationi, quàm oratio desi-
" nens in monosyllabum. Vel evolve Demosthenis ora-
" tiones. Horatius quoque, quum e magnis cæptis
" futile poema exiturum stomacharetur, ex prolixis
" vocibus eduxit monosyllabum;

Excep. 3.) "Parturient montes nascetur ridiculus *mus.*

" Videatur Scalig. l. 4. c. 48. et J. Douza præcidan.
" in Tibull. c. 9. item Erythræus et Corn. Valerius,
" Lipsii doctor."

4. Fear, while it agitates the mind, convulses also the body, throws it into a universal tremor, and robs one of his breath, so that he even pants for want of it. Fear, I say, thus affecting the speaker, is naturally expressed in short and broken terms. When the enraged father in the play exclaims, "*Age, Pamphile; exi, Pamphile; ecquid te pudet?* the son, alarmed by that angry summons, hastily enquires, "*Quis me volt?*" and then, abashed by the unexpected appearance and the frowns of his dread parent, he fearfully exclaims, "*Perii: pater est.*" *Ter. Andr.*

On such occasions next to monosyllables, which do not always occur, words of few syllables may be preferred, and likewise brachysyllables, i. e. words of syllables short in quantity. After this sort, the poet, from whose works may be instanced every thing that is beautiful,

tiful, represents Jupiter dispatching Mercury in all haste to Carthage.

"*Vade age, nate, voca Zephyros et labere pennis.*"

And thus Queen Dido in a frenzy; when she bids her people to pursue the treacherous lover, and destroy his fleet,

——————————————"*Ite;*
"*Ferte citi flammas; data vela; impellite remos.*"

And immediately the distracted Princess seems all at once to recollect and correct herself;

"*Quid loquor; aut ubi sum?*"

And thus in the 9th Æn. v. 37, Caicus exclaims to the Trojans in Italy from the rampart of their beleagured town, when he sees the enemy approaching.

"*Ferte citi ferrum, date tela, scandite muros.*
"*Hostis adest, eja.*"

Anger, as we have seen, though it swells itself, is notwithstanding well expressed in short and hasty terms.

"*Non feram, non patiar, non sinam,*" says the Roman Consul (Cic.) to the traitorous Catiline. And elsewhere to the object of his resentment. "*Tu vero quis*" "*es?*" As Horace says, "*Ira furor brevis est,*" anger is madness while it lasts; and madness vents itself in hasty mood.

5. When in Cicero, without any regard to the import of words, a clause or sentence ends with a monosyllable, there is then generally respect paid to the measure of the cadence: for that monosyllable, much oftener than otherwise, forms with the preceding syllable either a synalepha, or an ecthlipsis, or the foot iambus. The same may be remarked in other polite writers, but I quote Cicero, the sum of all.

1.

SYNALEPHA.

"Quæ nota domesticæ turpitudinis non inusta vitæ "*tuæ est?*"

"Quoties jam tibi extorta est sica ista de manibus? "Quoties verò excidit casu aliquo, et *elapsa est?*

"Jacet ille nunc, prostratus*que est?*"

"Quæ cædes per hosce annos sine illo *făct' est?*"

2.

ECTHLIPSIS.

"Intus inclusum *periculum est.*"

"Intus est hostis; cum luxuria nobis, cum amentia, "cum scelere *certandum est.*"

"Totum hoc quantumcunque est, quod certe *maxi*-"*mum est, totum est*, inquam, tuum."

3.

IAMBUS.

"Jacet *ille nunc.*"

"Quoties consulem interficere *conatus es?*"

"Adventu tuo ista subsellia vacua *facta sunt.*"

"Nullum flagitum *sine te.*"

"Repente præter opinionem omnium *confessus est.*"

In this iambic cadence the long and full sound of the last syllable in a manner absorbs and swallows up that of the syllable preceding, which being passed very lightly over, dies upon the ear: the last syllable then becomes so closely attached even to the penultima of the word preceding, as in utterance almost to coalesce with it, and so eludes that objection, which from the present rule would otherwise lie against it.

In like manner, and much more, is a monosyllable in the cadence softened, when attracted to the foregoing word by synalepha or ecthlipsis; that is, if we might speak now, as it is reasonable to suppose the Latins did occasionally, uttering the latter word as if it were

were really a part of the former; just as in English we occasionally say, when at the same time we might or might not write, *shan't* for *shall not*, *he's*, for *he is*, *you're* for *you are*, &c. I say *occasionally*, not always, but merely to avoid any extraordinary harshness; as, "Quæ cædes per hosce annos sine illo *fact'est*, or "*facta 'st?*" "Cum scelero *certand'est*, or *certandum 'st*." For so we frequently find it actually written; "Scelus, inquam, *factum 'st*." *Plaut. Mostell. et alibi passim.* Nay, the final *s* and the vowel before it, used very commonly to undergo the same elision; as,

> "*Doctu'*, fidelis, suavis homo, *facundu'*, suoque
> "*Content'* atque beatus, scitus, facunda loquens in
> "Tempore, *commod'*, et verborum vir paucorum."
> *Enn.*
>
> "Limina tectorum, et *medi'* in penetralibus hostem."
> *Virg.*
>
> "Inter se coisse *vir'* et decernere ferro." *Id.*

The common reading of these two lines in Virgil differs indeed from this, having *medium* in the first, not *medi'*, and in the second *viros*, not *vir'*, *cernere*, not *decernere*. But Pierius, Servius, J. Louis de la Cerda, and Taubmann, though they do not absolutely reject the common reading, yet all agree that many ancient copies justify the other, nay, almost all the ancient copies; and that Priscian, Aldus, Pimpontius, Scaliger, and others approve of the other reading. Thus formerly was written *omnibu*, for *omnibus*, *eju'* for *ejus*, *quisqui'* for *quisquis*. And thus, which is more in point, Lucretius, who yields to none in elegance of expression, frequently drops the letter *m*; as, "*Equoru'* duellica proles," and plainly shews that elision might be occasionally used or not; as in this verse of his,

> - ᴗ ᴗ| - ᴗ ᴗ| - ᴗ ᴗ| - ᴗ ᴗ| - ᴗ ᴗ| - -
> "*Corporum officiu'* est quoniam premere omnia deorsum."

Probably, the *u* also in *officiu'* should be dropped.

Than this I know of no other way to account for the frequent use, which Cicero and other polite men made of

of such cadences as are here spoken of; and which, unless read, as I suppose they sometimes were, may be as harsh and inelegant as any ill-formed cadence can be. The very terms, *Synalepha* and *Ecthlipsis* favour the supposition, the former meaning *counctio*, i. e. *a larding or cementing together*, the latter *elisio*, *a cutting or striking off*; because by these figures a vowel, or a consonant, or both at once, may be cut off, that two syllables may coalesce and become one. This is what Quinctilian has expressly taught us more than once. "Nam Synalæpha facit, ut ultimæ syllabæ pro una "*sonent*," which he said to shew, that the cadence of "this period, *Nam ubi libido dominatur*, *innocentiæ leve*

⏑ ⏑ –| ⏑ ⏑ –

præsidum est, is a double anapest, *leve præsidi' est*. The word *sonent* here shews how the rhetorician himself read. Elsewhere he says, Nam et coëuntes literæ, "quæ Synalæphe dicitur, etiam leniorem faciunt ora- "tionem, quàm si omnia verba suo fine cludantur." On which Turnebius thus comments, "Apparet ex "hoc loco, olim Latinos, *more Græcorum*, admisisse "apostrophen, ut cum vocalis a vocali exciperetur. "Id autem cum fit, dictio non clauditur suo fine: sed "terminatur initio sequentis." Again says Quinctilian, "Atqui eadem illa litera *m*, quoties ultima est, et vo- "calem verbi sequentis ita contingit, ut in eam trans- "ire possit etiam si scribitur, tamen parum exprimi- "tur, &c." To which Ascensius adds, in his comment, "Antiqui codices, Plautini præsertim, *m* ne "scriptum quidem habent; sed pro *multum est*, *mult'* "*est*, aut *multu' est*.

The young scholar will not be offended at this long account of the nature of Synalepha or Ecthlipsis (the same thing). It all tends to shew the importance of the fifteenth rule, and of this fifth exception to it.

Postscript to Rule 15.

In this rule we have considered the cadence, as if confined to the last syllable only. We will now take it in a larger view, as comprising several, even so many as the last six syllables of a period.

Measuring the full cadence, we may include the last three feet, if they be dissyllables: the last two, if trisyllables, or a trisyllable and a dissyllable; or we may regard the last foot only, if it be a trisyllable; or if a mixed and compound foot. According to which, this Postscript will exhibit, in various scales, composed of many different measures, a large number of cadences, which on the authority chiefly of Cicero and Quinctilian, the learner is exhorted to imitate occasionally in his own writings. Not that he is to think himself confined solely to these cadences, as if these were the only good ones, and comprised of all the harmony of the Latin tongue. These are but a specimen (such however as the greatest masters have recommended); nor is it meant, that he who writes must be for ever weighing and measuring his syllables, in doing which whoever is wholly occupied, he cannot attend to what is still more important, good sense. A good writer will observe the conduct of a skilful horseman, who always keeps the reins in his hand, and is always on his guard; but he does not hold his horse for ever on the menage; nor is he continually checking, directing, and over-ruling him, which would infallibly break his course, and probably bring him down.

A SPECIMEN OF CADENCES

For Latin Composition, approved of and recommended by Cicero and Quinctilian.

I.

CADENCES OF THREE SYLLABLES.

1. *A Bacchic* ⏑‒‒
2. *A Cretic or Amphimacer* ‒⏑‒

Of this foot Quinctilian says, *Creticus est initiis optimus et clausulis.* In a cadence he thus exemplifies it from Cicero. "In conspectu Populi Romani vomere *postridie.*" *Postridie* here is a trisyllable.

. A Palimbacchic or Antibacchic ‒ ⏑

The ast yllable being common, this may, if we please, be stiled a Molossus, three long; and may also b e preceded by another Molossus, as we shall see.

4. *A Dactyl* ‒⏑⏑

Cludet et Dactylus, says Quinctilian, *nisi cum observatio ultimæ Creticum facit;* which is as much as to say, that a Cretic or Amphimacer forms a better cadence than a Dactyl; because in general the final syllable should be really long, not merely *pro longa.* There is a vast difference, says he, whether the concluding syllable be really long, or only reckoned so; *Aures tamen consulens meas, intelligo, multum referre, utrumne longa sit, quæ cludit, an pro longa.*

Quinctilian admits of a Cretic or Iambus before a Dactyl, but no Spondee, and still less a Choree.

5. An

5. *An Amphibrac* ⏑ – ⏑

Quinctilian allows of this, still intimating however, that it were better to have the last syllable long. He gives *fuisse* as an instance; but immediately adds, *Si non maluimus esse Bacchium.*

2.

CADENCES FOR FOUR SYLLABLES.

6. *Pæcon Quartus* ⏑ ⏑ ⏑ –

Neither Quinctilian nor Cicero approve of this cadence: but Aristotle, and his scholars Theodectes and Theophrastus commend it much: and indeed Quinctilian allows it to be not without its respectable admirers, when he expresses his own disapprobation; *Non me capit, ut a magnis viris dissentiam, Pæon, qui est ex tribus brevibus et longa.*

7. *Epitritus Primus* ⏑ – – –

We have here a Spondee preceded by an Iambus, or a Molossus preceded by a short syllable, a cadence, of which Quinctilian thus expresses his good opinion; *Apparet, Molosson quoque clausulæ convenire, dum habeat ex quocunque pede ante se brevem.*

8. *Epitritus Tertius* – – ⏑ –

This is a Spondee before an Iambus. *Sed et Spondeus Iambo rectè præponitur. Quinct.* And it may be observed that this cadence is the reverse of the one preceding.

9. *A Choriambus* – ⏑ ⏑ –

10. *A Dispondee* – – – –

A cadence of two Spondees should consist of three words or members: for otherwise it would constitute in sound

sound as well as metre, the latter part of a Spondaic Hexameter: but what sounds well in verse is no more than jargon in prose, the genuine music of which is far superior to that of verse. In prose every kind of verse should be avoided; the jingle even of a hemistic should be excluded; and therefore the condition above is imposed by Quinctilian on this cadence; *Duo Spondei non fere conjungi patiuntur; quæ in versu quoque notabilis clausula est; nisi cum id fieri potest ex tribus quasi membris.* Then, from an oration of Crassus, he cites this example. "Cur de perfugis nostris copias comparat "*is contra nos.*"

11. *Epitritus Quartus* - - - ᴗ

We have here a Spondee followed by a Choree, a cadence commended, and thus exemplified by Quinctilian, *Non possemus:* et, *Romanus sum.*

12. *Dichoreus vel Ditrochæus* - ᴗ - ᴗ

This Dichoree, or Double Trochee, notwithstanding the general position, that the last syllable should be long, forms that cadence which seems to have been more admired formerly than any other. Nothing, says Turnebius, can be more musical. Quinctilian informs us, that it was much used in Asia, a sufficient proof of its being very soft and delicate. Cicero gives this instance of it from Crassus, "Patris dictum sapiens te- "meritas filii *comprobavit;*" and says that the people were so much pleased with the close of this period, as even to shout aloud with admiration; an instance of republican gravity, and of what momentous objects may engage the attention of popular assemblies!

13. *Pæon Tertius* ᴗ ᴗ - ᴗ

14. *Pæon Primus* - ᴗ ᴗ ᴗ

Instances of this are given by Quinctilian; "*Si po-* "*tero:* Dixit *hoc Cicero.*" But such measures, he is careful to inform us are better adapted to the beginning of a period, than the cadence, where (in the cadence)

dence) short measures do not well predominate, unless it be when the utterance ought to be quick and rapid, with but short rests or pauses between one period and another.

3.

CADENCES OF FIVE SYLLABLES.

15. *A Bacchic and Iambus* ◡ - - ◡ -

Or an Iambus before a Cretic. This, both by Cicero and Quinctilian, is much celebrated, under the appellation of *Dochimus*. The latter says it is *stabilis in clausulis et severus*: of course well adapted to subjects of a grave and serious nature, when the cadence ought to be sedate and solemn. But Cicero says, the Dochimus is of so notable a measure, that it would be affectation to repeat it often.

16. *A Cretic and a Spondee* - ◡ - - -

As, "De *quo nihil dicam*, nisi depellendi *criminis* "*causa.*" *Cicero pro Cœlio.* This cadence is softer when comprised in one word, as "*Archipiratæ*; but more forcible when composed of several members, as "*Criminis causa*:"—"*Quo nihil dicam.*" The Spondee is vastly well suited to an utterance grave and slow. It was much used by Demosthenes, that solemn orator; and answers in its general use to *Adagio*, in music; while the Molossus, or rather the Dispondee, may correspond with *Adagio, Adagio*.

17. *A Tribrac and Spondee* ◡ ◡ ◡ - -

Quinctilian commends this much for its softness, and exemplifies it in "*facilitates—temeritates.*"

18. *An Anapest and Spondee* ◡ ◡ - - - -

Quinctilian allows this, without giving it much commendation. Speaking of the final Spondee, he says *Potest, etiam si minùs bene, præponi Anapæstus.* His instance is from Cicero *pro Cæl.* "Mulier non solum

"nobili, verum *etiam nota*." In our editions of Cicero, it is *sed etiam nota:* the cadence, however, is still the same, *etiam nota*.

19. *A Spondee and an Anapest* - - ⏑ ⏑ -

This is the former reversed; and Quinctilian commends it for its softness. *Anapæstus—melior fiet, præcedente Spondeo vel Bacchio.*

20. *A Spondee and a Bacchic* - - ⏑ - -

"*Bacchius et cludit, et sibi jungitur,* 'Venenum timeres,' *Vitat Choreum; Spondeum autem amat; ut non* 'Venena timeres;' *sed,* 'Virus timeres.'" A Choree should not precede a Bacchic in the close of a period; because such a juncture would form the cadence of an heroic verse; *Venena timeres.* (- ⏑ ⏑ - -) But a Spondee preceding gives to the Bacchic more weight; *Virus timeres.* Here Quinctilian teaches, that when any objection from quantity lies against a word, the measure may be improved by the choice of some synonymous term, and the sense remain entire, nay more forcibly expressed, as in his example of this cadence; because *venena* before *timeres* would not do, he took the synonyma *virus.* For this purpose the novice in the Latin tongue may have recourse to his *Gradus ad Parnassum*, which book I advise him to consult when he is writing prose, as much, or more, than when he is writing verse. The *Gradus* will aid him much in modulating his cadences, in selecting synonyms, and now and then a convenient sober-suited periphrasis; I say, sober-suited, like our own nightingale, tuneful, not gawdy.

21. *A Spondee and a Cretic* - - - ⏑ -

Quinctilian condemns a Choree before a Cretic; because such a juncture forms the cadence of an Iambic Pure. But he says lengthen the last syllable of the Choree, and you give it great weight; *fit plenum auctoritatis.*

22. *An Anapest and Iambus* ᵕ ᵕ - ᵕ -

23. *An Iambus and a Dactyl* ᵕ - - ᵕ ᵕ

Cludet et Dactylus—: Habebit ante bene Creticum et Iambum, Spondeum male, pejus Choreum. Quinct.

4.

CADENCES OF SIX SYLLABLES.

24. *Two Cretics* - ᵕ - - ᵕ -

Creticus est initiis optimus——et clausulis.——Sed et se ipse sequitur, ' Servare quam plurimos.' *Sic melius, quam Choreo præcedente. Quinct.*

25. *An Anapest and a Cretic* ᵕ ᵕ - - ᵕ -

In the passage alluded to under the cadence next before this, Quinctilian speaking of the Cretic in the close of a sentence, says, *Apparet verò, quam bene eum præcedant, vel Anapæstus, vel ille, qui videtur fini aptior, Pæon.* The difference between the Pæon here spoken of, viz. the Fourth, and an Anapest, before a Cretic, is, that the Pæon has one short time more than the Anapest; thus, ᵕ ᵕ ᵕ - - ᵕ -

26. *Two Molossi* - - - - - -

Here are three Spondees for a cadence, notwithstanding an objection has been made to two, unless comprised in three members; for though two Spondees form the close of an heroic verse, it cannot be said properly, that three Spondees do; because in good heroics, whenever the fifth foot is a Spondee, the fourth is a Dactyl; otherwise there is such a sloth in the verse, as to give it much the appearance of prose (a circumstance, which at once shews this cadence to be natural in prose) as in this of Virgil, *Æn.* 7. v. 634.

Aut leves ocreas lento ducunt argento.

In which verse not only the three indeed, but the four last

last feet are Spondees, a metre by much too sullen for poetry. There is one more such verse in Virgil,

Saxa per, et scopulos, et depressas convalles. Geo. 3. v. 276,

and this is a most unfortunate line; for though there is in it what affects the mind with pleasure, yet that arises from the romantic scenery of the verse, not from the sound, which ill expresses the wild discursions of hippomaniac Mares.

27. *Two Anapests* ∪ ∪ – ∪ ∪ –

Et quidem optime est sibi junctus Anapæstus, says Quinctilian, and gives this instance of it, "Nam ubi "libido dominatur, innocentiæ *leve præsidium est.*"

28. *A Bacchic and an Anapest* ∪ – – ∪ ∪ –

The Rhetorician having said as above of the Anapest, adds, that it acquires more softness by having a Spondee or Bacchic before it. *Mollior fiet præcedente Spondeo vel Bacchio, ut, si mutes idem.* 'Leve inno- 'centiæ præsidium est.'

29. *Two Bacchics* ∪ – – ∪ – –

Bacchius et cludit, et sibi jungitur; 'Venenum timeres.' *Quinct.*

30. *A Molossus and Antibacchic* – – – – – ∪

Having said as above of the Bacchic, Quinctilian adds, *Contrarius quoque qui est, claudit (nisi si ultimam longam esse volumus) optimèque habet ante se Molosson; ut,* 'Et spinis respersum.'

From the parenthesis here appears Quinctilian's approbation of the twenty-sixth cadence, viz. Two Molossi.

31. *A Bacchic and Antibacchic* ∪ – – – – ∪

This cadence is likewise commended by Quinctilian, who, having said of the Antibacchic, *habebit ante se Molosson,* adds, *aut Bacchium;* and then follows this example, "Quod hic *potest, nos possemus.*"

32. *A Cretic and a Dactyl* – ∪ – – ∪ ∪

Cludet et Dactylus, nisi cum observatio ultima Creticum

cum facit, ut, Muliercula nixus in littore.' *Habebit ante bene Creticum, et Iambum, Spondeum male, pejus Choreum.* Change the position of *nixus* in this example, and the whole cadence will be illustrated; "Nixus *Muliercula in litore.*"

RULE 16.

"SO far as other rules and perspicuity will allow, in "the arrangement and choice of words, when the "foregoing ends with a vowel, let the next begin with "a consonant; and *vice versa.*"

By this rule, and the six next following, the learner will be directed in the choice of his words, as well as in the position of them.

Among Quinctilian's strictures on composition, one is, that by a concurrence of vowels sometimes the diction chaps and gapes, is interrupted, lags and labours, *(Tum vocalium concursus: qui cum accidit; et intersistit, et quasi laborat oratio)* because the uttering of two or more vowels, when they come together, causes sometimes an unpleasant, sometimes a painful distention of the mouth; "*Patria est*"——"*pulchra oratione acta* "*omnia ostentare*" That elegant author, Isocrates, so cautiously avoided this concurrence of vowels between words, that in him you shall hardly find an instance of it. His scholars, indeed, Theopompus especially, were censured both by Demetrius Phalerius and by Quinctilian, for being too nice and scrupulous in this respect; for sometimes the Synalepha has a wonderful effect in giving softness, and sometimes grandeur to an expression; and therefore Cicero and Demosthenes, far from despising, made a moderate use of it in their discourses, still testifying, however, a general regard to what this rule enjoins.

We, who walk, as it were, on foreign ground, must use extraordinary caution in this respect, or incur the imputation of a loose and negligent stile. Such was the caution anciently used to obviate the meeting of a plurality

plurality of vowels in any manner, that when in the same word several concurred, either one of them was cut off by an apostrophè, or else one of them, viz. the final, was supplanted by a consonant; of which it will be worth while to remark several instances.

1. *One vowel dropped.*

1. *Die* for *diei*. As, "Libra *die* somnique pares ubi "fecerit horas." *Virg*. "Vides jam *die* multum esse." *Plaut*. "Sed medii post castra *die*." *Manil*. "Ad "primi radios interitura *die*." *Auson*. "Et jam *die* "vesper erat." *Sall*. "Decima parte *die*." *Id*.

2. *Facie* for *faciei*, so used both in the gen. and dat. cases by Lucilius, quoted by A. Gellius, 9. 14.

3. *Fide* for *fidei*. "Utque *fide* pignus dextras utri-"usque poposcit." *Ov*. "Constantis juvenem *fide*." *Hor*. 3. 7. See both Bentleys on this text, and the old Commentator in Cruquius.

4. *Dii* for *diei*. Aulus Gellius says, that according to this Virgil, Æn. 1. 640. wrote, "Munera lætitiam-"que *dii*," not *Dei* quasi *Bacchi*. Gellius is not singular in this, for neither Servius nor Pierius dispute it. —Plautus, in Merc. has *dii* for *diei*

5. *Famii*, and *fami*, and *famei*, for *famiei*, *from fames*, when used, as formerly, in the fifth declension. *A. Gell. and his Commentator*.

6. *Pernicii*, *progenii*, *luxurii*, *specii*, *acii*, *facii*, both in the gen. and dat. instead of *perniciei*, *&c*. *A Gell*.

2. *The final vowel supplaced by a consonant.*

1. *Facies* for *faciei*. *Sic enim pleraque ætas veterum declinavit: hæc facies, hujus facies*. *A Gell*.

2. *Dies* for *diei*. *Id*. Who quotes from Ennius, "Postremæ longinqua *dies* confecerit ætas." Cicero is also said to have used *dies* for *diei*. "Verba sunt hæc "Marci Tulli, *Equites vero daturos illius dies pœnas*. *Id*. The same Gellius likewise tells us, nor is he singular here, that Virgil, in the verse above cited, wrote, not *Libra die*, *&c*. but *Libra dies somnique*, *&c*.

But

But by this rule, collision of consonants must be no less generally avoided than the concurring of vowels. *Ceterum consonantes quoque, eæque præcipue, quæ sunt asperiores, in commissura verborum rixantur.* This is Quinctilian's objection to a plurality of consonants. When many of them come together, they bring the teeth and lips into too long a contact, and produce a mumbling, or a hissing, or a chattering, or a rumbling noise; as, *Ars studiorum; Sextus Roscius; Rex Xerxes; Error Romuli; Bombax.*

Some consonants are rougher and more difficult to be pronounced than others; we must take special care that they do not crowd together; such as C (as we now in Latin falsely sound it, viz. like *S* before e, i. and y, for the Latins always sounded C like K) D. F. G. L. N. Q. S. T. X. These, it has been observed, are the last consonants children learn to articulate. They depend each on a separate action of the tongue; of course, when several of them meet, the movements of the tongue in uttering must be more complicate and difficult.

So careful were the Latins in old time to avoid the collision of harsh-sounding consonants, that like the Greeks they would sometimes drop the final consonant of a former word, that it might not impinge against the initial one of the word following. Thus we have seen in Ennius, *doctu'* for *doctus* before *fidelis*; in Lucretius, *equoru* for *equorum* before *duellica.* For *serenus fuit et dignus loco*, Lucilius wrote *serenu fuit et dignu loco.* For *diem hanc* Cato would say *die hanc.* And for *Et post?* interrogatively, quasi, Quid tum postea? we are told the Emperor Augustus used to say *E' po?* Hence the words belligerare for *bellum gerere; pomeridianus* for *postmeridianus; po' meridiem* for *post meridiem; pe' meridiem* for *per meridiem; potin'* for *potisne, &c. &c.* Hence also it is, namely, to avoid a collision of consonants, that in the use of these prepositions *a, ab, e, ex,* we set *a, e,* before a consonant, *ab, ex,* before a vowel, as *a manu, e manu; ab ore, ex ore.*

Winkelman, in his History of Art, quoted by the Physiognomist Lavater, charges the northern languages with

with these defects, that they abound with monosyllables, and are clogged with consonants, the connecting and pronouncing of which is sometimes impossible to other nations.

RULE 17.

"IN general, a redundancy of short words must be "avoided.

Etiam monosyllaba, si plura sunt, says Quinctilian, *malè continuabuntur: quia necesse est, compositio multis clausulis concisa subsultet. Ideoque etiam brevium verborum ac nominum vitanda continuatio.* Elsewhere, he compares the sound of many short words to the noise of a child's rattle, and condemns the frequent use of them; *Ne, quod nunc maximum vitium est, brevium contextu resultent* [syllabæ] *ac sonum reddant pene puerilium crepitaculorum.*

But the occasion of this rule, and its exceptions, have been very fully enlarged on, and exemplified, in former pages, particularly under Rule 15, and therefore it may suffice here to give an instance or two more of the awkward effect of many short words unseasonably heaped together.

"*Do, quod vis, et me* victusque volensque remitto."
Æn. 12. 833.

O di, reddite *mi hoc pro* pietate mea. *Catul.*
Aut facere, *hæc a te* dictaque factaque *sunt. Id.*

RULE 18.

"IN general, a redundancy of long words must be "avoided."

The reason of this rule may be inferred from what has been said in commendation of long words, that they give weight, and enstamp grandeur and solemnity on a discourse, when seasonably used for that purpose. But

But such a stile does not suit all subjects; and when it is injudiciously applied, the composition is spoiled by a vain pomposity, an idle affectation of magnificence, which is no more than bombast; and which, retarding the expression, is ill-qualified to quicken and give life to those ideas, which the subject matter should suggest. Great and swelling words unseasonably applied, shine not like stars, but glare like meteors, as Longinus says, when he charges Alexander's tutor, Callisthenes, with being too eager in the pursuit of elegance. Such terms, ill-applied, are not spirit but froth. Transgressing the preceding rule, we incur the censure of impotence; and we may by a neglect of this become guilty of what the Grecian critic above-mentioned stiles the most unpardonable offence a writer can be guilty of, that of soaring above the subject. Forced and unnatural images indeed, vain fancies, and an affectation of working on the passions, where pathos is not necessary, are the objects of his censure, and not merely the *verbum dictum*, whether it be of few syllables or of many. But in treating, *de tyrocinio scribendi*, of the very elementary part of writing, it is requisite, by such rules as this and the foregoing, to caution boys against that abuse of language, which is in truth the beginning of, and, as young ideas shoot, may betray unpractised and unwary writers into those very imperfections, of which Callisthenes and others censured by Longinus were guilty, namely, impotence and bombast. The business of a boy at first is rather to express, than in his own mind to beget ideas, they being first suggested to him. And knowing that words are the vehicles of thoughts, he must learn to convey the latter by words convenient for them, here laying the foundation of good writing, and remembering always, that whether the chariot be too heavy for the wheels, or the wheels for the chariot, in both cases the machine is ill-constructed.

The exceptions to this rule, viz. when long words may abound to advantage, may be found among the exceptions to rules the nineteenth and twentieth, here following.

RULE 19.

"IN general, there must be no redundancy of long "measures."

RULE 20.

"IN general, there must be no redundancy of short "measures."

The long measure and the short have each their proper use and beauty; and it being on certain occasions only, that the one is vastly preferable to the other, it follows, that on such occasions only the one should sensibly and glaringly abound above the other. We must consider what the subject requires; for a misapplied continuity of long times or short may be death to a composition. When the diction should be quick and lively, long measures will appear dull and heavy; when the topic requires strong expressions, and terms of weight and gravity, then by the use of short syllables, if they are many, the stile becomes weak, fluttering, and hasty. *Utrumque* [tempus longum et breve] *locis utile. Nam et illud, ubi opus est velocitate, tardum et segne; et hoc, ubi pondus exigitur, præceps ac resultans meritò damnatur. Quinct.*

EXCEPTIONS TO RULE 19.

To express slow and majestic movements, great strength, awkward attitudes, difficulty, disdain, occasions of delay, &c. long words and long measures are judiciously suffered to abound.

1. The state and majesty of the queen of heaven are finely struck off by Virgil in those few words abounding in long syllables, of which eight are contiguous;

"Ast ego, quæ divom incedo regina?" *Æn.* 1.

Taubmann, admiring this passage, says it is *divina tum verborum cum pedum compositio, arte summa et judicio facta.*

2. The

2. The immense bulk of the cestus of Eryx, the huge strength of King Æneas in wielding such a mass, and withal the exertion necessary even in Æneas to do that, are thus exhibited by the same poet, *Æn.* 5.

" Magnanimusque Anchisiades et pondus et ipsa
" Huc illuc vinclorum immensa volumina versat"

where the length of the period (for this is but one clause) as well as of the words and measures all serve to raise the description.

3. Behold the clumsy unwieldy gestures of the Cyclops labouring at Vulcan's forge; *Georg.* 4.

" Illi inter sese magna vi brachia tollunt."

4. In one long word, placed too where it ought to be, in the cadence, Cicero represents the slow proceedings of an ill equipped fleet;

" Evolarat jam e conspectu fere fugiens quadriremis," (thus far all is swift and rapid, as it should be, but) " *cum etiam tunc ceteræ naves in suo loco moliebantur.*" *In Verrem.*

5. And thus he astonishes us with the vast and inexpugnable firmness, with which the brazen statue of Hercules in Agrigentum withstood the assaults of a lawless, impious rabble, who attempted to destroy it:

" Postea convulsis repagulis, effractisque valvis, de-
" moliri signum ac vectibus labefactare conantur.——
" Horâ amplius jam in demoliendo signo permulti
" homines moliebantur. Illud interea nulla lababat
" ex parte: cum alii vectibus subjectis conarentur com-
" movere; alii deligatum omnibus membris rapere ad
" se funibus." *Ib.*

The final cadence, *rapere ad se funibus*, including the last seven syllables, and reckoning the synalepha as one, is a Small Ionic and a Dactyl ⏑⏑--‑⏑⏑, in which the short measures predominate, and fortunately; for here we see the intemperate spite, with which these rebel slaves were at last actuated, after so many vain and disappointed efforts to fulfil their wicked purposes.

6. In a beautiful manner using long words he (Cicero) describes the storms and commotions of the state, and other troubles, by which his wishes were opposed, and himself debarred from study and retirement;

"Quam spem cogitationum consiliorum meorum
"cum graves communium temporum, tum varii nostri
"casus fefellerunt. Nam qui locus quietis et tran-
"quillitatis plenissimus fore videbatur, *in eo maximæ*
"*moles molestiarum et turbulentissimæ tempestates exsti-*
"*terunt.*" De Orat.

The whole passage here is well and seasonably supplied with long words; but the last sentence is admirable. *V. Rule 21. on this sentence.*

6. Young Chærea, upon the stage, in his unbounded admiration of one fair face, affects to disdain all other women in the world besides. To express which Terence has employed long words;

"O faciem pulchram! Deleo omnes dehinc ex animo
"mulieres:
"*Tædet quotidianarum harum formarum.*" *Eun.*

8. Cicero insists, that the cumbrous equipage with which Milo was attended, when he left Rome, proves that Milo had no intention of attacking Clodius, then on the way. Now, mark the description of his equipage;

"Cum hic insidiator, qui iter illud ad cædem faci-
"endam apparasset, cum uxore veheretur in rheda,
"penulatus, vulgi magno impedimento, ac muliebri et
"delicato ancillarum puerorumque comitatu."

Who, that has ever so little ear, but is sensible on the bare reading of this passage, that Cicero purposedly employed long words; and that he crowded them one upon another, the better to express the multitude of attendants, men, women, and children, who were more likely to encumber, than to be of service in a combat? *Mons. Rollin, Belles Lettres.*

9. When, to speak seriously you would certainly apply short words or diminutives, then by way of ridicule or mockery long bombastic terms are sometimes used to good effect. Of this there can be no better instance than in the Epilogue *ad Eunuchum*, performed lately (1803) at Westminster School; where the tyrant of France, under the character of Thraso, in fact a Corsican adventurer, who having too successfully invaded France and bowed it to a foreign yoke by its own arms,

now

now galls it to the bone by affecting that attempt on England, is thus pourtrayed in the immensity of his own vanity, by one who exhorts him to forbear.

"Induperatorum celeberrime magnanimorum."

which is a Leonine or rhyming verse, the best for burlesque, and so altogether peculiarly fortunate here.

EXCEPTIONS TO RULE 20.

To express hurry, speed, passion of any kind, impatience, vehement indignation, great joy, &c. short words and short measures do properly abound.

1. In Virgil, to whom we are still indebted for beautiful conceptions and expressions on every occasion, and whose beauties shine with new lustre, as often as we cast our admiring eyes upon them, Jupiter thus dispatches his messenger to Carthage on an errand, which was to be communicated immediately to the Trojan Prince there; *Æn.* 4.

"Vade, age, nate, voca Zephyros, et labere pennis."

These are winged words, which run as Mercury should fly; the god hastened by the zephyrs, the mandate by short measures.

2. By short measures, how wonderfully, how delightfully has the incomparable bard described the velocity of his steeds! *Æn.* 8.

"Quadrupedante putrem sonitu quatit ungula campum."

3. And the rout of vanquished foes! *Æn.* 11.

"Prima fugit, dominâ amissa, levis ala Camillæ:
"Turbati fugiunt Rutuli: fugit acer Atinas:
"Disjectique duces, desolatique manipli
"Tuta petunt, et equis aversi ad mænia tendunt.
"Nec quisquam instantes Teucros letumque ferentes
"Sustentare valet telis, aut sistere contra.
"Sed laxos referunt humeris languentibus arcus;
"Quadrupedumque putrem sonitu quatit ungula
"campum.
"Volvitur ad muros caligine turbidus atra
"Pulvis."

In this passage, where the rout seems for a moment

 to

to cease by the vain efforts of the Rutuli to withstand, where also the force of the Trojans is most fully expressed (*Nec quisquam, &c.*) there the Dactyls are for a while disused, and Spondees abound; but the flight is instantly renewed, and with it the rapidity of the verse.

4. The velocity of a fast-sailing ship is thus in short measures described by Cicero in his pleadings against Verres?

"Hæc Centuripina navis erat incredibili celĕritate
"velis.——Evolarat jam e conspectu fere fugiens qua-
"driremis.

5. And thus in short measures by Seneca (*Ep.* 1. 99.) the flight of faster-sailing time;

"Respice celeritatem rapidissimi temporis; cogita
"brevitatem hujus spatii, per quod citatissimi curri-
"mus."

In these two passages every thing is rapid; for though the words are long, the syllables are short; and as Mons. Rollin observes, there is a choice of the very letters here, most of which are smooth and liquid; *Incredibili celeritate velis.—Celeritatem rapidissimi temporis.* The final cadence in the former of these passages is that so much admired of old, namely, a Dichoree,

- ᴗ - ᴗ
quadriremis; that in the other is a Cretic and Dactyl, which, the Dactyl being last, is a quick measure, and commended, as we have seen, by Quinctilian; *cita-*

- ᴗ - - ᴗ ᴗ
tissimi currimus.

6. It was indignation, that called forth that hasty mandate from Queen Dido;

"Ite,
"Ferte citi flammas; data vela; impellite remos."

7. And the suddenness of her frenzy intermitting, that taught her in these short measures so abruptly to correct and interrogate herself;

"Quid loquor; aut ubi sum?" *Æn.* 4.

8. Cicero, impatient of delay, and eager all at once to drive Catiline from Rome, in terms exactly measured to the occasion, thus commands him into exile;

"Egredere

"Egredere ex urbe, Catilina: libera rempublicam "metu; in exilium, si hanc vocem expectas, profi- "ciscere."

The cadence here is Pæon Secundus, *pro-ficiscere*; or it may be measured by two Dactyls, *expec-tas, proficisere*; which but on some such occasion, as these exceptions treat of, might be objected to; but they are here altogether applicable, and beautiful.

9. When, driven by the abashing eloquence of Cicero, Catiline had really left Rome, and by his exit had relieved that city from impending ruin, with what a tumult of joy does the Consul (Cicero) contratulate his countrymen on their escape!

"Tandem aliquando, Quirites, Lucium Catilinam, "furentem audacia, scelus anhelantem, pestem patriæ "nefariè molientem, vobis atque huic urbi ferrum "flammamque minitantem, ex urbe vel ejecimus, vel "emisimus, vel ipsum egredientem verbis prosecuti "sumus. Abiit, excessit, evasit, erupit: nulla jam "pernicies a monstro illo atque prodigio mænibus "istis intra mænia comparabitur." 2 *In Cat.*

Here is alacrity in the very words; no one can read them but with pleasure; and this is the effect of those sprightly Dactyls, Pyrrhics and Trochees, which are so beautifully interspersed throughout this truly elegant and charming passage.

The cadence is an Amphibrac and a Dactyl, *mænia comparabitur*, than which (not fit for general use) no cadence can be better qualified to express an effusion of joy.

RULE 21.

"THE last syllables of the foregoing word must not "be the same as the first syllables of the word fol- "lowing."

This

This is exactly Quinctilian's rule, whose words are, *Videndum etiam, ne syllabæ verbi prioris ultimæ sint primæ sequentis.* And by him the impropriety of like syllables concurring is thus twice exemplified from Cicero;

"Res mihi *invisæ visæ* sunt, Brute." *(Frag. Epis.*

"O *fortunatam natam*, me consule Romam!" *(Carmine.*

The same objection lies against this of Ovid, in his fable of Daphne, as we read it,

"Crura *secent sentes.*"

The poet himself, however, read it as if "Crura "sekent sentes;" but even so, the objection is not entirely removed. Faulty likewise on the same account, is this of Virgil, *Æn.* 2. *v.* 306.

"Ascensu supero."

That such expressions are faulty, our ears may readily inform us; for in our ears they have the effect of stammering.

Several examples of this have been collected by different hands from Cicero. One passage, however, charged with being faulty in this respect, is in my opinion, a fortunate transgression of the rule. It is a passage which we have lately ventured to admire.

"Nam qui locus, &c.——in eo maximæ *moles molestiarum* et turbulentissimæ tempestates exstiterunt." *Orat.* 1. 2.

Moles molestiarum here hath given great offence to all the critics; but it strikes me, that Cicero designedly used this expression *maximæ moles molestiarum*, and likewise this, *turbulentissimæ tempestates*, the more strongly to intimate the disasters he complained of. By reiterating the same sounds, he dwells on the same idea, raises it, and seems to magnify the mass (*moles*) of those troubles and turmoils, by which the times had been disturbed, and himself detained from enjoying that *otio cum dignitate*, which he had before spoken of with so much rapture.

EXCEPTION.

We are at liberty then to transgress this rule when by so doing we can impress more strongly an idea of that, with which we would have the mind most affected;

fected; and such expressions are peculiarly applicable and fortunate, when the subject is any thing monstrous, deformed, ugly, or troublesome, as in Cicero, *moles molestiarum.*

RULE 22.

"MANY words, which bear the same quantity, "which begin alike or end alike, or which have "the same characteristic letter in declension or "conjugation, (many such words) may not come to- "gether."

This likewise in a great measure is Quinctilian's rule; *Illa quoque vitia sunt ejusdem loci, si cadentia similiter, et similiter desinentia, et eodem modo declinata, multa jungantur.* He founds it on this good reason, that the very beauties of language are irksome, unless supported by that of variety. Variety is for ever requisite to gratify the human taste; and unless this be duly maintained, the discourse not only becomes fulsome, by the sameness pervading it, but may sometimes be charged with affectation, which is worse than a coarse and inelegant stile. *Virtutes etiam ipsæ tædium pariant, nisi gratia varietatis adjutæ.——Orationis compositio nisi varia est, et offendit similitudine, et affectatione deprehenditur.—— In universum autem, si sit necesse, duram potius et asperam compositionem malim esse, quam effeminatam et enervem. Quinct.* Be the thoughts ever so fine, their lustre will be tarnished by such a stile of writing as this rule condemns.

EXCEPTION.

I confess myself at a loss to exemplify this rule so aptly as I wish, it being more easy to find virtues than faults of any kind in the choice volumes of antiquity; and I would not seem to carp, when I could not justly censure, by adducing passages, that are less applicable. Here are a few instances, which may serve

serve in some degree to illustrate the rule; and if they do it but imperfectly, the rule is evident, and may explain itself.

1. "Sed quo fata trahunt, virtus *secura sequetur*."
Lucan.

2. "*A tuis aris, cæterisque templis, a tectis urbis, &c.*"
Cic.

3. "*His recentibus nostris vestrisque domesticis periculis.*"
Id.

4. "*Catilinæ profectione omnia patefacta, illustrata, oppressa, vindicata esse videatis.*" Id.

In the first of these examples, the long hissing of *secura sequetur* is very unpleasant. In the others, too many words bear the same cadence; the syllable *is*, and then the letter *a*, are repeated too often. Such a diction is apt to run away with the ear, and leave the mind uninformed; like one who would see Garrick perform upon the stage, and was amused, not with the rare talents of the comedian, but with counting how many times he walked across the stage, and how often he said *and* and *the*.

5. This reiteration in the beginning of words is still more offensive; as, *Judicium judicum*; and *justi judicii Juniani*, cited, I think, by one of Quinctilian's annotators to illustrate Quinctilian's stricture on such expressions.

6. "Nam quoad longissimè potest *mens mea respicere spatium* præteriti temporis." *Cic.*

Mens mea is rather a trespass on the rule; but might have done pretty well, if *respicere spatium* had not followed: two errors contiguous cast a kind of sullen light upon each other, and so both become more glaring.

7. We have already censured the *crura secent sentes* of Ovid, in our way of reading especially; and still more censurable is this of Ennius;

8. ——— "*Verborum vir paucorum.*"

9. And again this of Virgil, *Æn.* 2, 84.
"Insontem infando indicio."

10. The

10. The first line of an Ode lately found in the Palatine Library at Rome, runs thus,

"Discolor *grandem gravat* uva ramum."

This Ode, addressed "Ad Julium Florum," and written in the sapphic metre, is by some ascribed to Horace, as if it were the thirty-ninth of the first book: another Ode, "Ad Librum suum," in the Alcaic Metre, and found at the same place and time, they call the fortieth. But the two Odes intitled *Carmen Seculare* may more properly be so numbered; and I must doubt, that *grandem gravat* could come from the tuneful pen of Horace: and since the former edition of this book was printed, I have learned, that a much more competent judge, the classical Dr. Ross, Bishop of Exeter, was equally unwilling to impute either of these Odes to Horace. I have them written by his own hand on a blank leaf in R. Bentley's edition of Horace with this following note of his Lordship's subscribed; "Has duas odas Horatio tributas et "Romæ in Bibliotheca Palatina reconditas Caspar "Pallavicini nuper detexit; quas ut Horatii esse "credam, vix adduci possim." This has fallen into my hands since his Lordship's decease; which I add, lest I should seem to affect a correspondence with him on the subject of these Odes.

Longinus condemns an expression of this kind in Herodotus, which, as I write to young scholars, I will exhibit here in Roman characters, "*Zesasees de tees* "*thelassees.*" I must say, I admire this expression of the Greek historian, as being no bad representation of the boiling and fermenting of agitated waters. If, however, it be faulty, the Greek only shall not bear the blame: it may be transferred into our own tongue, the English version of these Greek words being, *The seething sea*, or *the sea seething*.

EXCEPTION.

The exception to this rule is as that to rule 21: The same sounds are judiciously returned upon the ear, because no less gratefully received by it, when thereby lively conceptions can be raised, and the picture, as it were

were, of that, which is described or spoken of, seems to pass before the mind, and helps its contemplation. Such in my mind is the effect of that expression in Herodotus,

" *Zesasees de tees thelassees ;*

and of that in Cicero,

" *Moles molestiarum ;*

and still more,

" *Maximæ moles molestiarum et turbulentissimæ tempestates exstiterunt.*"

For the same reason, who does not admire that redundancy of vowels, especially of the vowel *a* in

" *Galea aurea rubra ; Virg.*

by which it was doubtless the very design of the Poet to distinguish Turnus above his chosen attendants in their approaches to the hostile town ; to distinguish him by his golden helmet, that helmet in the description being in a manner conspicuous to the eye ;

——— " *Maculis quem Thracius albis*
" *Portat equus, cristaq ; tegit Galea aurea rubra.*"

Macrobius *Saturnal.* l. 5. c. 1.) admires and cites this same passage as an instance of the extraordinary eloquence of Virgil, particularly of what he stiles " *siccum* " *illud genus elocutionis,*" for which he tells us, Fronto was much noted ; and by which, as he afterwards says, is not to be understood " *jejuna siccitas,*" far be such an imputation from him, who in Macrobius's judgment, had not only all the eloquence of Cicero, but that too of the ten orators of Athens) but, if I understand him rightly, that which is simple and unlaboured, frugal but full, in which nothing, not even an epithet, is figurative or far fetched, but every thing natural, perfectly appropriate, and even necessary, but no more. " *Tenuis quidem et siccus et sobrius amat quandam dicendi* " *frugalitatem.*" Like the fair one in Horace, such a stile is *simplex munditiis :* such here is the plain but pertinent portraiture of the Rutulian Warrior, not gawdy

gawdy but magnificent: his is not the head-piece of Paris; it is the helmet of Turnus, and it is the helmet of a king.

A piece of advice, I meaned to offer at the conclusion of the postscript to Rule 15, but then suffered it to slip my memory, I may subjoin here, viz. That young scholars, as soon as they have learned the Latin Prosodia, do scan cadences in prose writers with as much precision and nicety as they commonly do verses in Virgil and Horace. Nothing than this will more exactly form their ear to the genuine music of the Latin tongue: and being thus accustomed to take particular notice of the arrangement of words, the beauties of an author will become more striking to them, and themselves better qualified to imitate the same.

END OF THE SECOND PART.

THE

LATIN PRIMER.

PART III.

OF THE LATIN METRE.

IN this Third Part will be contained,

1. An account of the different kinds of feet in the Latin tongue.

2. A description, and synopsis of the many sorts of verse in that language, with some useful notices concerning the Iambic and Trochaic metres of Terence.

In this I have much availed myself of the useful labours of Mons. Lancelot, author of the Port Royal Grammars; to whose researches, however, mine have not been confined, as what is here said of the metres of Terence, will shew, and as his List of the Latin Verse compared with my Synopsis may shew also, the former exhibiting thirty-three, the latter seventy-five, of different denominations.

3. The various and beautiful mixture of Latin verse in composition.

4. A full description of the *Metra Horatiana*.

To assist the memory in distinguishing the Latin feet one from another, observe in what order the table represents them, and also the relation, or rather contrariety, which subsists in each couplet.

Thus

Thus in the first couplet, the Spondee is two long, the Pyrrhic two short; in the next, the Choree is one long and one short, the Iambus one short and one long. A like diversity may be marked in each couplet.

The difference between the two Ionics is, that *the Great* begins *a Majori*, having the greater quantity placed first, and is therefore surnamed *Major;* whereas *the small Ionic* begins *a Minori*, and is therefore called *Minor*. Thus the Ionics are the reverse of each other.

Again, the Epitrits and Pæons are the reverse of one another; the Epitrits consisting of three long and one short; the Pæons of three short and one long. These are surnamed *First*, *Second*, *Third*, *Fourth*, as the single long or short time is in the first, second, third, or fourth syllable.

The foot, which we indifferently call *Choree* or *Trochee*, was by Cicero and Quinctilian named *Choree* only; and the term *Trochee* was by them more properly bestowed on the *Tribrac*.

A TABLE

OF THE DIFFERENT KINDS OF FEET IN THE LATIN TONGUE.

In the Latin Tongue are Thirty Feet, Twelve original, and Eighteen compounded.

1. TWELVE SIMPLE FEET, of which four are Dissyllables, Eight Trisyllables.

Four Feet of Two Syllables.

1.	A Spondee (*Spondæus*, or *Spondeus*)	two long syllables, as	Mūsām
2.	A Pyrric (*Pyrrhicus*, or *Pyrrhichius*)	two short	Dĕŭs
3.	A Choree, or Trochee (*Choreus*, or *Trochæus*)	one long, one short	Māgnŭs
4.	An Iambus (*Iambus*)	one short, one long	Lĕgūnt

Eight Feet of Three Syllables.

5.	A Molossus (*Molossos*)	three long	Dīxērūnt
6.	A Tribrac (*Tribrachys*)	three short	Hŏmĭnĕ
7.	A Dactyl (*Dactylus*)	one long, two short	Cārmĭnĕ
8.	An Anapest (*Anapæstus*)	two short, one long	Lĕgĕrēnt
9.	A Bacchic (*Bacchius*)	one short, two long	Lĕgēbānt
10.	An Antibacchic or Palimbacchic (*Antibacchius, &c.*)	two long, one short	Aūdīrĕ
11.	A Cretic, or Amphimacer (*Creticus, &c.*)	one short between two long	Cāstĭtās
12.	An Amphibrac (*Amphybrachys*)	one long between two short	Rĕmōtŭs

2. EIGHTEEN COMPOUNDED FEET, of which sixteen are of four Syllables, and one of five. Of the first sixteen, four are of the same Foot doubled; four of contrary Feet; four, in which long Times predominate; and four, in which short Times predominate.

Four of the same Foot doubled.

13.	A Dispondee (*Dispondæus*)	two Spondees	Incrēmēntūm
14.	A Proceleusmatic (*Proceleusmaticus*)	two Pyrrhics	Hŏmĭnĭbŭs
15.	A Dichoree (*Dichoreus*)	two Chorees	Cōmprōbāvĭt
16.	A Diiambus (*Diiambus*)	two Iambuses	Ămǣnĭtās

Four of contrary Feet.

17.	A great Ionic (*Major Ionicus*)	a Spondee and a Pyrrhic	Cēlsīssĭmŭs
18.	A small Ionic (*Minor Ionicus*)	a Pyrrhic and a Spondee	Dĭŏmēdēs
19.	A Choriambus (*Choriambus*)	a Choree and Iambus	Hīstŏrĭās
20.	An Antispast (*Antispastus*)	an Iambus and Choree	Rĕmŏvērĕ

Four Feet, in which long Times exceed.

21.	First Epitrit (*Epitritus Primus*)	an Iambus and Spondee	Vŏlūptātīs
22.	Second Epitrit (*Ep. Sec.*)	a Choree and Spondee	Cōncĭtārī
23.	Third Epitrit (*Ep. Tert.*)	a Spondee and Iambus	Cōmmūnĭcās
24.	Fourth Epitrit (*Ep. Quartus*)	a Spondee and Choree	Ēxpēctārĕ

Four Feet, in which short Times exceed.

25.	First Pæon, or Pæan (*Pæon Primus*)	a Choree and Pyrrhic	Prǣcĭpĕrĕ
26.	Second Pæon (*Pæon Sec.*)	an Iambus and Pyrrhic	Rĕsōlvĕrĕt
27.	Third Pæon *Pæon Tertius*)	a Pyrrhic and Choree	Alĭēnŭs
28.	Fourth Pæon (*Pæon Quartus*)	a Pyrrhic and Iambus	Tĕmĕrĭtās

Two other compound Feet of five Syllables.

29.	Dochimus or Dochmius (*Cic. and Quinctil.*)	an Iambus and Cretic	In ārmĭs fŭī
30.	Mesomacer (*Scaliger and Vossius*)	a Pyrrhic and a Dactyl	Prŏhĭbēbĭmŭs

The different Species of Latin Verse.

VERSE is a certain number of feet disposed in a regular order. It consists of a certain succession of sounds and exact number of times, falling into a prescribed cadence.

There are many sorts of verses in the Latin language; but they may all be distributed into these three classes:

1. HEXAMETERS, with such as have relation to them.

2. IAMBICS, Pure and Mixed, which are either Monometers, Dimeters, Trimeters, or Tetrameters, perfect or imperfect.

3. LYRICS, including all that may not be referred to the two preceding classes, except those rarely used, which are miscellaneous.

Note.—As to the number of metres in a Latin or Greek verse; Vossius, in a note on Lithocomus's Prosodia, observes, That verses of more than six metres are properly called *Periods* or *Circuits* rather than *Verses*, though *Verses* they are. Victorinus says the same; and that *Decameters*, verses of ten metres, are the longest known; but Vossius there refers to an old anonymous writer *De Metris*, for *Dodecameters*, or verses of twelve metres, called *Peonians*; as *Octameters*, verses of eight metres, are named *Aristobulians*: both from their authors.

I. HEXAMETERS.

AN Hexameter verse consists of six feet, of which the first four may be either Dactyls or Spondees, as they best suit the subject treated of; the fifth foot is usually a Dactyl, and the sixth a Spondee or Choree, the last syllable of a verse being common; as,

Illi inter sese magna vi brachia tollunt. *Virg.*

Quadrupedante putrem sonitu quatit ungula campum. *Id.*

The fifth foot may sometimes be a Spondee; and the verse is then called a Spondaic Hexameter; or rather, observes Vossius, *Spondeiac*, from *Spondeius*, the Greek for Spondee; as,

Constitit, atque oculis Phrygia agmina circumspexit. *Virg.*

N. B. In Spondaic verses the fourth foot ought to be a Dactyl, quickening and relieving two Spondees at the close; and this close or Dispondee is more soft, if included in one word of four syllables; as,

Cura Deûm soboles, magnum Jovis incrementum. *Id.*

Not that trisyllables here are to be rejected; they are sometimes extremely beautiful, as in this verse,

Pro molli viola, pro purpureo Narcisso. *Id.*

The last word of a Spondaic however must never be less than a trisyllable; and no Hexameter should conclude with several dissyllables, as this ill-constructed one of Tibullus (1. 6.) may shew:

Semper, ut inducar, blandos offert mihi vultus.

There are Hexameters composed wholly of Spondees; as,

Olli

Olli respondit rex Albai Longai. Enn.
Queis te lenirem nobis, neu conarere. Catull.

Diomedes calls them *Molossic* verses from the foot Molossus, and cites the following from Cæsius Bassus,

Romani victores, Germanis devictis.

But these are justly antiquated,

Another great, very great defect in Hexameters, and indeed in verses of any kind, is the want of *Cæsura*, without which they can be possessed of no beauty:

The Cæsura in scanning cuts off the last syllable of a word, and throws it into the following foot; that is, by Cæsura the last syllable of a word is the first syllable of a foot; and by this it comes to pass, that the word and feet have for the most part different cadences, as they ought, and not always end together, as they do in these aukward verses,

Urbem | fortem | nuper | cepit | fortior | hostis.

Aurea carmina, Juli, scribis, maxime vatum.
Romæ mœnia terruit impiger Hanibal armis. Enn.
Has res ad te scriptas, Luci, misimus Æli. Lucil.
Præter cætera Romæ mene poemata censes
Scribere. Hor.
Hanc necque dira venena, nec hosticus auferet ensis. Id.

Verses with only one Cæsura are likewise very aukward; as these of Lucretius,

Et jam cætera, mortales quæ suadet adire.
Naribus, auribus, atque oculis, orisque sapori.

There are more such in Lucretius,

The Cæsura should always take place before the fourth foot: and the oftener it happens, the better the verse will be; as,

Sylvestrem tenui musam meditaris avena. Virg.

in which there are three Cæsuras. In the following there are four;

Ille latus niveum molli fultus hyacintho. *Virg.*

More than four seldom occur. There may however be a fifth; but then the verse will end with a monosyllable.

This Cæsura has the privilege of lengthening a syllable that is short; as in the verse above, *fultūs hyăcintho*; and

Pectoribus inhians. *Virg.*

Omnia vincit amōr, et nos, &c. *Id.*

Dona dehinc auro gravia sectoque elephanto. *Id.*

Thus the conjunction *que* is sometimes used long, as,

Liminaquē laurusque Dei, &c. *Virg.*

where *que* being an enclitic is regarded as a part of the preceding word, as Servius says, *Particula. quæ sui substantiam non habet, membrum putatur superioris orationis; quod si est,* 'Liminaque' *quasi una pars orationis est.* But this is a liberty not to be used often. Nor, it may be here observed, must we make a practice of neglecting the synalepha in our verses; though occasionally we may use even that privilege, on the very best authority; and then, we must know the final vowel and diphthong, though otherwise long, become common*; as,

Et succus pecori et lac subducitur agnis. *Virg.*

Credimus? An qui amant, ipsi sibi somnia fingunt? *Id.*

Stant et juniperi et castaneæ hirsutæ. *Id.*

Arcebis gravido pecori, armentaque poscas. *Id.*

Posthabita coluisse Samo. Hic illius arma. *Id.*

Et vera incessu patuit Dea. Ille ubi matrem. *Id.*

Lamentis,

Lamentis, gemituque, et fœmineo ululata. Id.

Ante tibi Eoœ Atlantides abscondantur. Id.

* *Victor apud rapidum Simoenta sub Ilio alto.* Id.

* *Ter sunt conati imponere Pelio Ossam.* Id.

* *Glauco et Panopeæ, et Inoo Melicertæ.* Id.

* *Implerunt montes: flerunt Rhodopeiæ arces.* Id.

* *Insulæ Ionio in magno, quas dira Celæno.* Id.

This is the Greek manner; which all the Latin Poets have occasionally indulged in, as therefore we may: and it is extremely soft and beautiful in its proper place and season, of which the ear will be the best informant. See more examples in my LAT. GRAM.

Note, farther, that sometimes the Hexameter has a redundant syllable at the end, which in scanning forms a synalepha with the first syllable of the next verse; as

Omnia Mercurio similis, vocemque coloremque,

Et crines flavos. Virg.—" Qu' et cri."—

There is another sort of redundancy in verse, called *Synecphonesis,* when in the same word two syllables must be sounded as one, if we know how? but our present general mode is not to sound the first at all; as,

Seu lento fuerint alvearia *vimine texta.* Virg

Uno eodemque *tulit partu, paribusque revinxit.* Id.

Rupe sub hac eadem, *quam proxima pinus obumbret.* Calpurn.

Eosdem *habuit secum, quibus est elata capillos;*

Eosdem *oculos; latera vestis adusta fuit.* Propert.

In

In this of Ovid is an instance of both redundances,

——— *Barbæ color aureus, aureaque*
Ex humeris medios coma dependebat in armos.

Other instances of the latter sort most frequent in verses, are.

Dii, diis, ii, iis, queis, dein, deest, meo, tuo, suo, eo, of one syllable; *Iidem, iisdem, deinde, proinde, deeram, deessem, deero, deesse, anteit, antehac, omnia, deorsum, Theseus, Thesei*, of two syllables; *Achillei, Ulyssei, abiete, ariete, semihomo*, of three; *Arietibus, &c. semianimis* of four, with a few others; which we may safely imitate; Quæ tuto quivis imitabitur. *Voss.*

PENTAMETERS, &c.

To the class of Hexameters belong Pentameters, and six other smaller verses, as being parts of an Hexameter.

PENTAMETER.

This verse, also called *Elegiac*, because used in elegy, consists of five feet; of which the first and second may be either Dactyls or Spondees, the third a Spondee generally, though sometimes an Iambus *under the condition of Cæsura*, the two last always Anapests; as

Non bene cœlestes impia dextra colit. Ov.

Qui dederit primus oscula, victor erit. *Id.*

Some

Some scan this verse by two Penthemimers, each consisting of two feet and a cæsura or single syllable; as,

Non bene cælestes impia dextra colit.

Pentameters are seldom found by themselves alone: but Ausonius has the sayings of the Seven Wise Men, all expressed in Pentameters only. In Martianus Capella is a continuation of two and thirty such verses; and Heliodorus, in his Ethiopic history, has an entire ode of them.

In good Pentameters there is ever a cæsura after the second foot; of course there must be no ecthlipsis or synalepha after the second foot, because then the cæsura would be destroyed in a manner.

The most graceful cadence in this verse is a dissyllable; next to that a word, not of three, but of four syllables; and least of all a monosyllable, unless it be absorbed by one of the synalephas; as,

Invitis oculis litera lecta tua est. *Ov.*

A great fault in Pentameters is a synalepha in the third or fourth, or beginning of the fifth foot; as,

Herculis, Antæique, Hesperidumque comes. *Propert.*
Troja virûm et virtutum omnium acerba cinis. *Cat.*
Quadrijugo cernes sæpe resistere equos. *Ov.*
Quem modo, qui me unum atque unicum amicum habuit. *Catul.*

A synalepha in the fifth foot of an Hexameter, which should have been noted above, has likewise a very ill effect; as,

Difficile est longum subito deponere amorem. *Catul.*
Nam simul ac fessis dederit fors copiam Achivis. *Id.*
Atqui non solum hoc se dicit cognitum habere. *Id.*
Loripedem rectus derideat, Æthiopem albus. *Juv.*

These are set as marks on rocks, upon which young poets sometimes suffer shipwreck.

We must avoid rhyming in this and every other sort of

of Latin verse. The following verse of Ovid is spoiled by a rhyme:

Quærebant flavos per nemus omne favos.

Such verses are called *Leonine*, not, as I formerly conjectured, from the harsh sound they sometimes "make," not, as Mr. Bailey says, "from their making, as it were, *a Lion's tail*," by the reflection of the rhyme on its corresponding syllable, as he ought to have explained himself, nor exactly as Dr. Johnson states it, "from their author Leo;" but, as I have since learned from Vossius on Lithocomus, they are so named from *Leonius*, a Benedictine Monk, of the monastry of St. Victor, in Paris, A. D. 1160, and from him, not as their author (he was not the first, who wrote so, as we see), but because he was the first, who affected this way of versifying, and wrote much so. Hence it is also called *Monkish* verse. Vossius condemns it; "Fugiendi etiam Versus Leonini; etsi nec "poetæ principes semper eos effugerint." *Lat. Gram. Lithoc.*

The late ingenious author of METRONARISTON, *a Dissertation upon Part of the Greek and Latin Prosody*, which I should here gladly recommend to the notice of young Grammarians, were its matter and design purely Grammatical, admires such verses; as indeed do I, when they appear *rari nantes*, and in such examples as he cites in his note, p. 72.

"O pater, O patri*æ* cura decusque tu*æ*—
"Et modo matern*is* tecta videtur aqu*is*—
"Contulit in Tyri*os* arma vicumque tor*os*—
"Bucolicis juven*is* luserat arte mod*is*—
"Præterii toti*es* jure quietus equ*es*—"

where certainly the rhyme confined to only one or two letters is soft and musical: but not so in that other of Ovid above quoted, including three letters; nor in those which spoil the dignity of some hymns in the Romish Liturgy; as in that of Corpus-Christi-Day.

Nobis datus, nobis natus
Ex intacta Virgine.
Et in mundo conversatus,

Sparso

Sparso Verbi semine,
Sui moras incolatus
Miro clausit ordine.

Here the rhyme is too frequent: but its distinguishing fault is, that it includes a prior consonant, which makes it always harsh, as in these,

Trajicit, i, verbis virtutem elude superbis. Virg.
Si Trojæ fatis aliquid restare putatis. Ov.
Vir, precor, uxori; frater, succurre sorori. Id.
Quot cælum stellas, tot habet tua Roma puellas. Id.
Quin etiam absenti prosunt tibi, Cynthia, venti. Propert.
Dulcis ad hesternas fuerat mihi rixa lucernas. Id.

Six other smaller Verses, Parts of an Hexameter.

OF these six, three form the beginning, and three the latter part of an Hexameter.

1. AN ARCHILOCHIAN PENTHEMIMER.

This has its name from Archilochus its author; and is composed of two Dactyls and a Cæsúra, being therefore also called a Dactylic Penthemimer, and by Servius, A DACTYLIC DIMETER HYPERCATALECTIC; as,

- ᴗ ᴗ | - ᴗ ᴗ |
Pulvis et umbra sumus. Hor. 4. 7.

2. AN ALCMANIC DACTYLIC TRIMETER, or TRIPODIA HYPERCATALECTIC.

This was first used by Alcman, the Greek poet, and consists of three Dactyls and (therefore stiled *Hypercat.*) a Cæsura; as,

- ᴗ ᴗ | - ᴗ ᴗ | - ᴗ ᴗ |
Munera lætitiamque Dei. Virg. Æn. 1.
- ᴗ ᴗ | - ᴗ ᴗ | - ᴗ ᴗ |
Infabricata fugæ studio. Id. Æn. 4.

3. AN ALCMANIC DACTYLIC TETRAMETER, *or* TETRAPODIA.

This contains the four first feet of an Hexameter, the last being always a Dactyl; as,

Solvitur acris hyems grata vice. Hor. 1. 4.

4. A PHALISCUS, *or* ARCHILOCHIAN HEROIC, *or* SPONDAIC TETRAMETER.

This contains the four last feet of an Hexameter; for here the last must be a Spondee; and therefore it should not be called, as by some it is, Dactylic, but Spondaic; as,

Carmine perpetuo celebrare. Hor. 1. 7.

5. A PHERECRATIAN TRIMETER, *or* TRIPODIA.

This, invented by Pherecrates of Athens, contains the three last feet of an Hexameter; the last of course, and the first, being commonly a Spondee; as,

Quamvis Pontica pinus. Hor. 1. 14.

Catullus sometimes makes the first a Choree; as,

Hymen o Hymenææ. 59.

and Boethius an Anapest; as,

Simili surgit ab ortu.

But Catullus forms this Trimeter, not only with a Choree in the first place, but a Dactyl likewise in the last, which writers on this subject seem to have taken no account of; as,

Collis o Heliconii

Cultor, Uraniæ genus. 59.

6. AN ADONIC, DIPODIA.

This verse was called *Adonic* from *Adon,* a young Cyprian

Cyprian Prince, "Cujus in threnis eo utebantur." *Voss.* They chanted in it at his funeral. It consists of a Dactyl and a Spondee; as,

Risit Apollo. *Hor. Od.* 1. 10.

Boethius has many of them successively:

Gaudia pelle;
Pelle timorem:
Spemque fugato;
Nec dolor adsit.
Nubila mens est,
Vinctaque frænis,
Hæc ubi regnant. L. 1. *de Con. Phil.*

II. IAMBIC VERSE.

IAMBIC Verse is so called, from the foot Iambus in it. Of this kind there are two species, one distinguished by the quality, the other by the quantity of the feet.

I. *Iambics distinguished by the Quality of the Feet.*

As to the quality of their feet, Iambic Verses are either *Pure*, that is, composed wholly of Iambuses; or *Mixed*, that is, having certain other feet intermingled.

Originally this verse consisted entirely of Iambuses: as,

Suis et ipsa Roma viribus ruit. *Hor. Epod.* 16.

1. Afterwards, to make it more grave, Spondees were put in odd (1. 3. 5.) places; as,

1. 3. 5.
Pars sanitatis velle sanari fuit. *Sen.*

which in fact amounts to exactly three Third Epitrits;

Pars sanitatis velle sanari fuit.

2. Then

2. Then again the odd places had indifferently Spondees or Iambuses; except that in the fifth or last but one was always a Spondee, to make the cadence more weighty; as,

Amor timere neminem verus potest. Sen.

3. Thirdly, the Tribrac having the same time as an Iambus, (for two short times are equal to one long) was used instead of an Iambus in the even places, except the sixth or last, where (unless the verse was a Scazon, of which hereafter) the Iambus is retained. And,

4. Fourthly, the Anapest and the Dactyl, having the same time as the Spondee, found admittance into the odd places; so that we meet with Iambic verses having only one Iambus in them; as,

Prohibere ratio nulla periturum potest. Sen.

Qui statuit aliquid, parte inaudita altera.

Æquum licet statuerit, haud æquus fuit. Id.

Dominare tumidus; spiritus altos gere:

Sequitur superbos ultor a tergo Deus. Id.

5. Fifthly, the comic poets went farther still. Every where, but in the last place, which, except Scazons, is for ever occupied by an Iambus, they put all the feet, which were before reserved to the odd places, namely, the Spondee, Anapest, and Dactyl, and also the Cretic, Amphibrac, Proceleusmatic, and Bacchic; all which, together with the Tribrac and Iambus, they used in any place, even and odd, except the last, which had always an Iambus; as,

Quid est? Isne tibi videtur? Dixi equidem, ubi mihi
Ostendisti ilico. Ter.

Virtute

Virtute ambire oportet, non favitoribus;

Sat habet favitorum semper, qui recte facit. **Plaut.**

Homo sum, humani nihil a me alienum puto. **Ter.**

See the use of the other feet exemplified in Terence.

Almost all Phædrus's fables are in this kind of verse; as,

Amittit merito proprium, qui alienum appetit.

Facit parentes bonitas, non necessitas.

In such verses as a Tribrac or a Proceleusmatic may follow a Dactyl, and precede an Anapest, we must thus account for a multiplicity of short syllables, perhaps so many as eight, all contiguous, if such and such feet chance so to occur.

SCAZON, OR CLAUDICANT IAMBICS.

6. This is a sixth sort of Mixed Iambic, called Scazon or Lame, because the cadence is here inverted, and maimed as it were, an Iambus being put in the fifth place instead of a Spondee, and a Spondee in the sixth instead of an Iambus: as,

Sed non videmus manticæ quod in tergo est. **Catul.**

II. *Iambics distinguished by the Quantity or Number of their Feet.*

Of these there are three principal sorts (to say nothing of Monometers here, which are very rarely used) namely,

1. Dimeters, consisting of four feet, or two measures; for one measure Iambic contains two feet, though an Heroic measure has only one.

 2. Tri-

2. TRIMETERS, of three measures, or sixfeet, therefore called also Senarii, from *senus six*.

3. TETRAMETERS, of four measures, or eight feet, and therefore called also Quadrati, and Octonarii.

1. DIMETERS.

- -| ᴗ -| - -| ᴗ
Fortuna non mutat genus. *Hor.*

But their best cadence is a trisyllable, as in most of the lines of this beautiful Morning Hymn.

- -| ᴗ -| - -| ᴗ
Iam lucis orto sidere,
Deum precemur supplices,
Ut in diurnis actibus
Nos servet a nocentibus.
Linguam refrænans temperet,
Ne litis horror insonet.
Visum fovendo contegat,
Ne vanitates hauriat.
Sint puro cordis intima ;
Absistat et vecordia.
Carnis terat superbiam
Potûs cibique parcitas:
Ut cum dies abscesserit,
Noctemque sors reduxerit,
Mundi per abstinentiam
Ipsi canamus gloriam,
Deo Patri sit gloria,
Ejusque soli Filio,
Cûm Spiritu Paracleto,
Nunc, et per omne seculum. *Brev. Rom.*

2. TRIMETERS, or SENARII.

This is the Iambic used most in tragedy, its best cadence a dissyllable ; as,

- -| ᴗ -| - -| ᴗ -| - -| ᴗ
Quicunque regno fidit, et magna potens
Dominatur aula, nec leves metuit deos. *Sen.*

In this metre is composed the following Hymn for *the Conversion of St. Paul*, in the Romish Calendar.

Egregie

Egregie Doctor, Paule, mores instrue.
Et nostra tecum pectora in cœlum trahe,
Velata dum meridiem cernat Fides,
Et solis instar, sola regnet Charitas.
Sit Trinitati sempiterna gloria,
Honor, potestas, atque jubilatio,
In unitate quæ gubernat omnia,
Per universa æternitatis secula.

In this metre also is written the 17th of Horace's Epods.

3. TETRAMETERS, *or* QUADRATI, &c.

These are used only by comic poets; and they abound with them.

Pecuniam in loco negligere, maximum interdum est lucrum.
Ter.

Servire amanti, miseria est; præsertim qui quod amat,
caret. Plaut.

Of Iambics, as perfect or imperfect.

Here is another distinction to be observed in Iambic verses, which are either perfect or imperfect; and from hence arise certain metrographical terms, which the learner must now be made acquainted with.

When a verse is perfect in all its parts, being neither defective nor redundant, it is called ACATALECTIC, i. e. *not stopping short*; such as those we have already seen exemplified.

When a verse is defective of one syllable in the first foot, it is ACEPHALOUS, i. e. *headless.*

When it wants one syllable at the end, it is CATALECTIC, i. e. *halting or stopping too soon.*

When it wants a whole foot, it is BRACHYCATALECTIC.

When

When a verse is redundant, having more than the stated measure, it is then called HYPERCATALECTIC, or HYPERMETER.

I. Imperfect Dimeters.

ACEPHALOUS.

——— *Truditur dies die.* *Hor.* 2. 18.

2. CATALECTIC.

Ades, Pater Supreme,———

Quem nemo vidit unquam. *Prud.*

These have always an Iambus before the last syllable, and are called *Anacreontics*, from Anacreon, who used them, and who has sometimes a Cretic or Amphimacer in the first place: So has the Imperial poet Hadrian (unless for *ambulare* he wrote *amblare* in the following example,

Ambulare per popinas.

3. BRACHYCATALECTIC.

Vitam præsta puram
Iter para tutum,
Ut spectantes Jesum,
Semper collætemur.
Sit laus Deo Patri.
Summo Christo decus,
Spiritui Sancto,
Tribus honor unus. *Libell.* *Prec.*

4. HYPERCATALECTIC.

Ludumque fortunæ gravesque. *Hor.* 2. 1.

2. Imperfect Trimeters.

There is but one sort of Imperfect Trímeter, and that is *Catalectic*, having always an Iambus before the last syllable; as,

⏑ -| ⏑ -| - -| ⏑ -| ⏑ -|
Novæque pergunt interire lunæ. Hor. 2. 18.

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3. Imperfect Tetrameters.

There are two sorts, viz. *Acephalous* and *Catalectic*. Of the first is this noble Hymn on the death of Christ.

1. ACEPHALOUS.

-| ⏑ -| ⏑ -|⏑-| - -| ⏑-| - - |⏑
Pange, lingua, gloriosi lauream certaminis,
Et super Crucis trophæo dic triumphum nobilem:
Qualiter, Redemptor orbis immolatus vicerit.
De parentis protoplasti fraude Factor condolens,
* *Quando pomi noxialis in necem morsu ruit:*
Ipse lignum tunc notavit, damna ligni ut solveret.
Hoc opus nostræ salutis ordo depoposcerat;
Multiformis proditoris ars ut artem falleret;
Et medelam ferret inde, hostis unde læserat.
Quando venit ergo sacri plenitudo temporis,
Missus est ab arce Patris Natus, orbis Conditor;
Atque ventre virginali carne amictus prodiit.
Vagit Infans inter arcta conditus præsepia;
Membra pannis involuta Virgo Mater alligat:
Et Dei manus pedesque stricta cingit fascia.
Sempiterna sit Beatæ Trinitati gloria;
Æqua Patri, Filioque: Par decus Paraclito:
Unius Trinique nomen laudet universitas. Brev. Rom.

---

* The learned and celebrated Mr. Bingham, in his Antiquities of the Christian Church, reads,

"*Quando pomi noxialis morsu in mortem corruit.*"

a better verse and better Latin.

This

This kind of verse is *asynartetos*, as they say, that is, *not so composed or bound up*, but it may be divided into two; of which the first here is a Trochaic Dimeter, the other an Iambic Dim. Aceph. and so it is written in the Breviary, each strophè containing six verses; thus,

Pange, lingua, gloriosi
Lauream certaminis
Et super Crucis trophæo,
Dic Triumphum nobilem:
Qualiter Redemptor orbis
Immolatus vicerit, &c.

The author of this was St. Ambrose, or St. Austin, contemporaries in the fourth century, as some say; or Claudianus Mamercus, as Sidonius Apollinaris insists; it is quoted here from the Roman Breviary, and both this and those before, especially the Morning Hymn, written, I believe, by St. Ambrose, the author of many hymns in that metre, are too beautiful to need commendation.

2. CATALECTIC TETRAM.

Remitte pallium mihi meum quod involasti. Catul. 23.

Such verses are also distinguished by the name of *Hipponactei*, from the Greek poet Hipponax, who used them, and *Septenarii*, from the seven whole feet in them. This before us is a pure Iambic, without necessity however, so that the foot before the last syllable be an Iambus. It is also Asynartetos, containing a Dim. Acat. and a Dim. Cat.

TROCHAICS.

THE author of the Port Royal Grammars * (M. Lancelot) allows not, that there are any Trochiac verses properly so called. He says they are Acephalous Iambics; and that some grammarians, never imputing the defect we have just now spoken of, to the beginning of a verse, but always to the end, call such verses Trochaics, because after their way of scanning, they form Trochees or Chorees, and not Iambusses. Thus the Acephalous Iambic Dimeter, *Truditur dies die* for instance, when scanned by Trochees, takes the name of

Euripideus Trochaicus Dim. Cat.

- ᴗ | - ᴗ | - ᴗ | -
Truditur dies die. *Hor.*

and the Acephalous Iamb. Tetrameter, as *Pange lingua, &c.* when scanned by Trochees, as it may, is called,

Trochaicus Tetram. Cat. Asynart.

- ᴗ | - ᴗ | - ᴗ | - - | - ᴗ | - - | - ᴗ
Pange, lingua, gloriosi lauream certaminis.

The first part of which is a Trochaic Dim. Acat.

- ᴗ | - ᴗ | - ᴗ | -
Pange lingua gloriosi. Terence is full of mixed Trochaic Tetrameters, Catalectic, and has three Acat.

There are no Trochaic Trimeters of this kind, because there are no Acephalous Iambic Trimeters; and yet, though this may militate with Mons. Lancelot's opinion, he notwithstanding was deceived; for there are *Trochaic Verses, Pure and Mixed*, properly so called. The Heptameter Archilochian (of which this is an example, *Solvitur acris hyems grata vice—Veris et Favoni)* is *Asynartetos*, i. e. capable of being divided into two, of which the latter, composed entirely of Trochees, is by an impure name called an

* M. Lancelot So I have always understood; though some call the author by the name of VITRE.

Ithy-

Ithyphallic Trochaic Dim. Catalectic.

Veris et Favoni. *Hor.* 1. 4.

Imminente Luna. *Ibid.*

Here are two Iambuses certainly; but if you scan this verse by Iambuses, it will be altogether mutilated.

In Catullus we find two sorts of Mixed Trochaics, both Dimeters, the one consisting of a Trochee, a Dactyl, and two Trochees, the other of a Spondee, a Dactyl, and two Trochees, both in the Epithalamium of Julia and Manlius.

Flammeum video venire.

Unguentate glabris marite.

Vid. Hendec, Phalen, &c. other sorts of mixed Trochaics. See also "*Verses seldom used.*"

III. LYRIC VERSE,

WITH SUCH AS HAVE RELATION THERETO.

THIS class, under which are comprehended all verses, (except those seldom used) not referred to the two classes preceding, may itself be subdivided into three species more, namely, CHORIAMBICS, HENDECASYLLABICS, ANAPESTICS.

CHORIAMBICS.

These take their general name from the foot Choriambus, by which they are partly measured.

There are seven sorts of Choriambic Verses.

1. *A Glyconic,* so called from Glycon. This consists of a Spondee, Choriambus and Iambus; as,

Sic te Diva potens, Cypri. *Hor.* 1. 3.

2. *An Asclepiad*, invented by Asclepias, contains a Spondee or an Iambus, two Choriambuses, and an Iambus; as,

Mæcenas atavis edite regibus. *Hor.* 1. 1.

3. *An Alcaic* Choriambic Pentameter, so called from Alcæus, has in its Spondee, three Choriambuses, and an Iambus; as,

Seu plures hyemes, seu tribuit Jupiter ultimam. *Hor.* 1. 11.

4. *An Alcmanic* Choriambic, so named from Alcman, contains a Spondee, two Choriambuses, and a Cæsura; in the Cæsura only different from the Asclepiad; as,

Heu quam præcipiti mersa profundo. *Boeth.*

5. *An Aristophanian* Choriambic, so called from Aristophanes, contains one Choriambus and a Bacchic; as,

Lydia, dic per omnes. *Hor.* 1. 8.

Baxter, one of Horace's best editors, calls this verse an *Anacreontic Dimeter Heptasyllabic*, as having been used by Anacreon, and containing two feet in seven syllables. It is also called Alcaic.

6. *An Alcaic Choriambic Tetrameter*, called also *Epichoriambic*, consists of the Second Epitrit, two Choriambuses, and a Bacchic; as,

Te Deos oro, Sybarin cur properes amando. *Hor.* 1. 8.

Prudentius has thrown all these Choriambics together into one ode or stanza, in the order in which they here lie. But there is still a seventh sort of Choriambic verse, viz.

7. *A Philician Choriambic*, so called from Philicus of Corcyra, who wrote whole poems in it. It consists of five Choriambuses and a Bacchic or an Amphibrac. Marius Plotius gives this for an example,

Te posui, Bacche pater, teque, decens, canto, Venus, qui
[*modicos amatis.*

HENDECASYLLABICS.

THESE verses have their general name from the number of their syllables, viz. eleven; in counting which, however, two syllables united by Synalepha go for one.

Hendecasyllabics are of four sorts, namely, PHALEUCIAN, SAPPHIC, GREAT ALCAIC, SMALL ALCAIC.

PHALEUCIAN, OR PHALECIAN.

This, so called from Phalæcus, a Grecian bard, much used by Catullus, who excels in it, and well adapted to epigram, contains five feet, of which, according to Catullus, the first is either a Spondee, Iambus, or Choree, the next a Dactyl, and then three Chorees; so that in fact we have here another sort of mixed Trochaic; as,

Ni te plus oculis meis amarem. Catul. 14.

SAPPHIC.

This was invented by the Greek poetess Sappho, and contains five feet, a Choree, a Spondee, a Dactyl, and two Chorees, a fourth sort of mixed Trochaic; as,

Crescit indulgens sibi dirus hydrops. Hor. 2. 2.

Catullus

Catullus puts a Trochee sometimes in the second place; as,

Pauca nunciate meæ puellæ.

and Seneca, even a Dactyl; as,

Quæque ad Hesperias jacet ora metas.

GREAT ALCAIC.

This, whose author was Alcæus, is composed of an Iambic Penthemimer and two Dactyls (now an Iambic Penthemimer consists either of two Iambuses and a Cæsura, or of a Spondee, Iambus and Cæsura) as,

Vides, ut alta stet nive candidum. Hor. 1. 9.

Quid sit futurum cras, fuge quærere. Id. ib.

It is worthy of remark, that in some of Horace's Great Alcaics, the Cæsura or half foot, is found in the first syllable of a word; as,

Spectandus in certamine Martio. O. 4. 14.

and in some in the middle of a word, the remainder of that word however being cut off and lost in scanning, as,

Hinc omne principium, huc refer exitum. O. 3. 6.

and in several the Cæsura or half foot lies in a monosyllable; as,

Hoc caverat mens provida Reguli. O. 3. 5.

The regular Cæsura is in the last syllable of a word, as the very term seems to indicate: it is observable therefore that Horace should admit it elsewhere: and for the observation I do with much pleasure make my acknowledgments to my dear young Friend and Pupil Mr. GEORGE LEACH, OF PLYMOUTH; whose readiness at noting these and other

peculiarities, both of metre and expression, in Classic authors, he must pardon me, if I speak of here, in justice to his own classic taste. So early in the dawn, may it seasonably brighten (yielding only to the brighter rays of Christian virtue) into that "Literata lætitia et docta cavillatio," which Macrobius somewhere ranks among the greatest of his festive pleasures; and which is still esteemed, not as the essence indeed, but as a characteristic of the Gentleman, and the privilege of the Scholar.

SMALL ALCAIC.

This from Pindar is called also a *Pindaric Dactylic Tetrameter*, and is properly a Decasyllabic, having but ten syllables, comprised in two Dactyls and two Chorees, and therefore (since verses are rightly denominated from their cadence) a fifth sort of mixed Trochaic; as,

Enceladus jaculator audax. Hor. 3. 4.

From Diomedes the Grammarian, Vossius speaks of a third *Alcaic*, composed of an Iambic Dim. Hypercat. and a Cretic; as,

Audita Musarum sacerdos nobilis.

but this is no more than an Iambic Trimeter Acatalectic.

ANAPESTICS.

THIS, as we have said, is the third species of Lyric Verse. It consisted at first of four Anapests. Afterwards Dactyls and Spondees were used instead of Anapests; insomuch, that this verse, notwithstanding its name, might not perhaps have an Anapest in it.

Quanti

Quanti casus humana rotant!

Minus in parvis fortuna furit;

Leviusque ferit leviora Deus. Sen.

Some have only two feet; as those of Seneca on the death of Claudius:

Deflete virum,
Quo non alius
Potuit citius
Discere causas,
Unâ tantum
Parte auditâ.
Sæpe et neutrâ.

There are in Prudentius, Boethius, and Capella, Anapestic verses, composed of a Spondee, or Anapest, two more Anapests, and a single syllable: Lithocomus names them *Partheniac;* Marius Victorinus calls them *Phaliscan;* as,

Qui se volet esse potentem,

Animos domet ille feroces. Boeth.

MISCELLANEOUS.

BESIDES all the foregoing, there are twenty-seven other sorts of verse, which do but seldom occur; and I have therefore here detached them from the rest, that being thus situated they might here at least draw due attention.

1. *An Archilochian Heptameter*, composed of the first four feet of an Hexameter (whereof the fourth must be a Dactyl) and three Chorees; as,

 Solvitur

Solvitur acris hyems grata vice Veris et Favoni.
Hor. 1. 4.

This verse, as we have already said, is by a Greek term stiled *Asynartetos*, i. e. not so strictly one, but that it may be divided into two smaller ones. We shall soon see others of the same capacity. The two, into which this Heptameter may be dissolved, are, *an Alcmanic Dactylic Tetrameter*, described in the first class, and *a Trochaic Dimeter*, *Brachycatelectic*, which likewise has been described: thus,

Solvitur acris hyems grata vice

Veris et Favoni.

2. *An Archilochian Iambic* contains two Iambuses, a Cæsura, and three Chorees; and it is in fact a sixth sort of mixed Trochaic, if we regard its cadence; as,

Trahuntque siccas machinæ carinas. *Hor.* 1. 4.

This may be scanned like an Iambic Trim. Cat. and differs from that only herein, that whereas the third foot of the Iambic may be either a Spondee or an Iambus, in this of Archilochus the third must be a Spondee, that the Cæsura may be really long, and not *prolonga*; as,

Trahuntque siccas machinæ carinas.

3. *Elegiambic Archilochian* (first sort) *Asynartetos*; as,

Scribere versiculos amore perculsum gravi. *Hor. Ep.* 11.

4. *Elegiambic Archilochian* (second sort,) *Asynart*; as,

Invicte mortalis, Dea nate puer Thetide. *Hor. Ep.* 13.

These are exactly the reverse of each other; the first being composed of an Archilochian Dactylic Penthemimer, and an Iambic Dimeter, of which the first may be a Spondee or Iambus: and the second containing an Iambic Dimeter and an Archilochian Dactylic Penthemimer; thus,

3. *Scribere versiculos*

Amore perculsum gravi.

4. *Invicte mortalis Dea*

Nate puer Thetide.

5. *A Sotadic Ionic a Majori, Tetrameter*, used by Sotades, and consisting of two Great Ionics, a Dichoree and Spondee; as,

Has cum gemina compede dedicat catenas. Mart.

but in the first, and in the second place may be a Mesomacer, and in the third a second Epitrit; as,

Elementa rudes quæ pueros docent magistri. Ter. Maur.

Benefac malefacientibus: hoc Deo Supremo

Fies similis, qui reficit bonos malosque.

The two last are by J. C. Scaliger, by way of imitation.

6. *Ionicus a Minori Trim. Cat.* consisting of two small Ionics and an Anapest; as,

Animari metuentes patruæ. Hor. 3. 12.

7. *Ionicus a Minori Trim. Cat.* containing three entire Small Ionics; as,

Miserarum est neque amori dare ludum. Hor. 3. 2.

8. *Ionicus a Minori Tetram. Asyn.* contains four small Ionics; as,

Studium aufert, Neobule, Liparæi nitor Hebri.
Hor. 3. 12.

The two verses here by dissolution are the first of the three Ionics and an Adonic; thus,

Studium aufert, Neobule, Liparæ-
i nitor Hebri.

See this Ode in Cruquius's Horace.

9. *Antispastic or Priapeian Hexam.* so called by Diomedes, Lithocomus, and Vossius, having, in their example, a Choree, a Choriambus, an Iambus, and a Pherecratian Trimeter; as,

O Colonia, quæ cupis ponto ludere longo.

This is v. 1. of the 18th of Catullus, in which there is no Antispast.

10. A Dactylic Ithyphallic Tetram. in which are three Dactyls and a Pyrrhic; used once by Boethius, thus,

Qui serere ingenuum volet agrum,
Liberat arva prius fruticibus;
Falce rubos filicemque resecat.

11. *An Iambic Monometer,* Aceph. as,

Occidi. *Ter. Eun.* 2. 3.

The same may be measured as a Trochaic Monometer, Cat.

Occidi.

12. *An Iambic Monometer.* Acat. as,

Quid illud est? *Ter. And.* 1. 5.

13. *A Boethian Iambic Penthemimer,* followed by an Adonic; as,

Mergatque

Mergatque seras
Æquore flammas. Boeth.

14. *A Trochaic Monom. Hypercat.* as,

Hominem. Sta illico. Hem. Ter. Phorm. 1. 4.

15. *A Boethian Trochaic Penthemimer*, followed by an Adonic; as,

Si quis Arcturi,
Sidera nescit. Boeth.

16. *The Saturnian Verse*, composed of an Iamb. Dim. Cat. and a Trochaic Dim. Brachycat. used, it seems, in a poetic warfare between Nævius and the Metelli; as,

Dabunt malum Metelli Nævio Poetæ.

17. *An Anapestic Dipodia, Hypercat.* as,

Ad te ibam. Quidnam est? Ter. Andr. 3. 4.

18. *An Anapestic Tripodia*, or an *Anapestic Tetrapodia Brachycat.* as,

Dicam, non edepol scio. Ter. Hec. 4. 1.

We have seen already, how Anapestic verses were so called, though not an Anapest in them.

19. *An Iambic Trimeter, Hypermeter* by a whole foot; as,

In jus! Enimvero; si porro esse odiosi pergitis.
Ter. Phorm. 5. 8

This is no Iambic Tetrameter Acat. to be thus scanned:

In jus! Enimvero; si porro esse odiosi pergitis.

for we should have in one verse then both a Trochee and

and an Iambus; which may not be, according to the old rule to be observed throughout Terence. *Iambici Trochæum non ferunt, neque Pyrrhichium nisi loco ultimò: ut Trochaici neque Iambum neque Pyrrhichium.*

This same verse, however, may, according to the true measure, be termed *Iamb. Tetram. Brachycat.* which would be no less rare But I call it rather a Trimeter, because every other verse in this long scene is a Trimeter.

20. An Iambic Tetrameter, Hypercat; as,

1. *Dii te eradicent, Syre, qui me istinc extrudis. At tu pol tibi istas.* Ter. Heaut. 3. 3.

2. *Quid istuc est? Rogitas, qui tam audacis facinoris mihi conscius sis?* Ter. Phorm. 1. 3.

3. *Ejus me miseret; et nunc timeo: is nunc me retinet: nam absque eo esset.* Id. ibid. 14.

21. A Trochaic Tetrameter Acat. as,

1. *Meministin' me esse gravidam, et mihi te magnopere interminatum.* Ter. Heaut. 4. 1.

2. *Novi ego vestra hæc, Nollem factum, jusjurandum dabitur, te esse.* Id. Aleph. 2. 1.

3. *Age, da veniam. Ne gravere. Fac, promitte. Non. omittis?* Id. ib. 5. 8.

22. A Trochaic Trimeter, Hypercat. as,

Jam id peccatum primum magnum; at humanum tamen.
Ter. Adelph. 4. 5.

So

So this verse is read in an ancient edition printed in 1560, *Lugduni, apud Matthiam Bonhome:* a most useful edition of Terence, which I advise him to make much of, whoever has it. If *magnum* be repeated in this verse, it is *Trochaic Tetram. Cat.* of common use in Terence.

23. *A Trochaic Tetram. Hypercat.* as,

1. *Bĕnefactum. Hem! audistine? Omnia: age, me in tuis secundis respice.* *Ter. Andr.* 5. 6.

So this verse ought to be read, without *rebus* after *secundis*, which makes it hypercatalectic with a vengeance.

2. *Tu fortasse, quid me fiat, parvi pendas, dum illi consulas.* *Ter. Heaut.* 4. 3.

24. *A Galliambic Hexameter*, generally composed of an Anapest, two Iambuses, two Dactyls, and an Anapest; as,

Super alta vectus Atys celeri rate maria,
Phrygium nemus citato cupidè pede tetigit. *Catul.*

The second foot is sometimes a Tribrac in the *Atys* of *Catullus* (that divine poem, as J. C. Scaliger speaks of it, and says, that he had often attempted to imitate it but in vain) as,

Viridem citus adit Idam properante pede chorus.

The first is sometimes a Spondee; as,

Līnquendum ubi esset orto mihi sole cubiculum.

Also, the third may be an Anapest; as,

Ĕgo mulier, ego adolescens, ego ephebus, ego puer.

Sometimes it differs from an Iamb. Trim. Acat. only in having an Anapest in the third place, and a Spondee in the fourth; as,

Jam

– –| ⏑ –| ⏑ ⏑ –| – –| ⏑ –| ⏑

Jam jam dolet quod egi, jam jam que pænitet.

This *De Aty* is the sixty-first of Catullus, in which there are still more varieties of metre to be observed.

25. *The Proceleusmatic Verse,* composed of three Proceleusmatic feet, and a Tribrac, therefore all of short syllables; as,

⏑ ⏑ ⏑ ⏑| ⏑ ⏑ ⏑ ⏑| ⏑ ⏑ ⏑ ⏑| ⏑ ⏑ ⏑

Animula miserula properiter obiit.

of which the author is Serenus, quoted by Diomedes, *l.* 3.

26. *The Molossic Verse,* composed of four Molossi, therefore all of long syllables, mentioned before, but not specifically; as,

– – –| – – –| – – –| – –

Olli respondit rex Albai Longai. *Enn.*

27. *The Carcine or Cancrous Verse,* having a motion or measure as well backward as forward, and so running this way or that, like a *Crabfish,* which in Greek is *Carcinos,* in Latin *Cancer.* Hence Sidonius Apollinaris and Diomedes have named this kind of verse *Recurrent,* and others *Antistrephont* or *Reciprocal.* But of this kind there are various sorts; as,

1. When the same words being read backward, produce the same kind of verse, as when read forward; thus,

– ⏑ ⏑| – –| – ⏑ ⏑| – –| – ⏑ ⏑|

Musa mihi causas memora, quo numine læso.

– –| – ⏑ ⏑| – ⏑ ⏑| – –| – ⏑ ⏑|

Læso numine quo, memora causas mihi Musa.

which is an Heroic Hexameter both ways.

2. When not the same words, but the same letters being read backward, the very same words and verse turn out again; as in this of Sidonius Apollinaris, *l.* 9. *Epist.* 14.

Roma tibi subito motibus ibit amor.

a Pentameter both ways.

When

3. When the same words being read backward make another kind of verse. Thus the following is a Sotadean Ionic Major, when read forward, but an Heroic Hexameter, read backward; as,

Messem area, classes mare, cœlum tenet astra.

Astra tenet cœlum, mare classes, area messem.

4. When a whole distich so revolves, that the metre of the one shall recur into the metre of the other; and so the same metre on the whole exist backward as forward. Thus, of this distich of Apollinaris, consisting of an Hexameter and a Pentameter; by reversion, the Pentameter runs into an Hexameter, and out of the Hexameter comes a Pentameter; as,

Præcipiti modo quod decurrit tramite flumen,
Tempore consumptum jam cito deficiet.

REVERSED,

Deficiet cito jam consumptum tempore flumen,
Tramite decurrit quod modo præcipiti.

where not only the same kind of verse returns, but even the same order of feet throughout, though to preserve the same kind of verse, that is not necessary.

For many other Carcine verses, I find references to Rodolphus Glocenius, *in Lexico Philosophico*, voc. *Carcinus*, to the elder Scaliger, viz. Julius Cæsar Scaliger, *in Hyle*, c. 30. and 422. and also to *Yvo Viliomarus*, or the younger Scaliger, *against Rob. Titius, l.* 3. *n.* 21, *&c.*

Here then are seven and twenty different kinds of verses, seldom used, and rarely noted. Seven of these are in Horace, of whose metres we shall soon speak more largely; ten are in the Plays of Terence, and all, I believe, of the kind to be found there; the other ten are by different hands.

OF TERENCE'S METRES.

OF TERENCE'S METRES in general, the following though summary account, may be useful.

1. All his verses are either Iambics or Trochaics; and they are either Monometers, Dimeters, Trimeters, or Tetrameters; which again are Acatalectic, or Catalectic, or Brachycatalectic, or Hypercatalectic.

2. Of the Iambics, those most in use are Acatalectic Trimeters, and both Acatalectic and Catalectic Tetrameters. Acatalectic Dimeters, and Catalectic Trimeters, do not occur so often. Those met with but once or twice throughout all his plays, have been just now presented to us.

3. Of Trochaics, the most frequent are Catalectic Tetrameters, the composition of many whole scenes. Less frequent are Catalectic Trimeters; still less Catalectic Dimeters. Those least frequent of all have been already seen in the preceding list.

4. Some verses may be measured either as Iambics, or as Trochaics. In which, however, it must be remembered, that if measured as Iambics, they admit of no Trochee; and if regarded as Trochaics, they can have no Iambus.

5. But both Iambics and Trochaics, in Terence and in Plautus, have, besides their characteristic feet, Spondees, Dactyls, Anapests, Cretics, Amphibracs, Bacchics, Tribracs, and even Proceleusmatics. With these feet their writings are plain and metrical; without them they must be so marred and misshaped by barbarous elisions, dissolutions and contractions, as to be extremely difficult to be read.

6. The feet above-mentioned may be in any place, except the last, if the verse be Acataletic; and except the last but one, if Catalectic; in which places such

such Iambics have an Iambús, and such Trochaics a Trochee; or, it very rarely happens to be otherwise.

7. The Cæsura, or half foot, in the close of Catalectics, whether Iambic or Trochaic, may be either long or short, the last syllable being common. Hence a Pyrrhic may be found at the close of some verses, but no where else.

Here follows a Synopsis of all the many sorts of verses which have been before described. And though I cannot think it contains all that have been in use, much less all the language is capable of; yet I believe a larger Inventory is not to be found elsewhere; unless it be in a book, which I have never seen, but which Vossius thus refers his reader to, "Consulat Servium in Centimetro," and in which Servius, I conclude, describes one hundred different sorts of Latin Verse. But what Vossius acknowledges of his account, may be said even of such an account by Servius, "Plura "possunt excogitari." Vossius's account is very imperfect. I am however indebted to it. And such is the variety of the Greek and Latin feet, though composed of only two sorts of measures, the long time and the short, that verses of five hundred different sorts might be made of them.

COMPOSITION IN VERSE.

HAVING reviewed the several kinds of Latin Verse, individually, we will now observe the beautiful variety they are capable of *in Carmine*, i. e. in composition; for by *carmen* we are not to understand a single verse, but a poem, whether it be an Epigram, Ode, Epistle, or any other sort.

When only one sort of verse is used throughout the ode or poem, such an Ode, &c. is called *Monocolos;* when several sorts, *Polycolos,* or, more precisely, if there are two sorts of verse in a poem, it is stiled *Dicolos:* if three, *Tricolos;* if four, *Tetracolos.* There is no instance of the last (*Tetracolos*) in Horace; and no farther notice will be taken of it here.

When the Stanza or Strophé is composed of two verses, it denominates the ode *Distrophos;* when of three, *Tristrophos;* when of four, *Tetrastrophos;* beyond which the Latin stanza should not go, Catullus only having written one of five (*Juliæ et Manlii Epithalamium*) and that not entirely consistent with itself, the stanza being for the most part, but sometimes not, composed of five Pherecratian Trimeters, of which the first four are irregular, having a Dactylic cadence, and the fifth more exact.

By a complex use of these terms, the ode is *Dicolos Distrophos,* when in a stanza there are two verses of different kinds; it is *Dicolos Tristrophos,* when the stanza contains three verses, but of only two kinds, one sort being used twice; *Dicolos Tetrastrophos,* when the stanza has four verses, but of only two sorts, one sort being used thrice. Again, the ode is *Tricolos Tristrophos,* when the stanza consists of three verses, each of a different kind: *and Tricolos Tetrastrophos,* when in the stanza there are four verses, but of only three kinds, one being used twice.

The different kinds of composition in verse then, to be here exhibited, are six, *viz.*

ODE

A SYNOPSIS OF THE LATIN VERSE

First Species. Hexameters and such as have relation to them.

1. Common Hexameter	4. S. or D. | 5. D. | the 6. S.	1. Sicelides Musæ, paulo majora canamus. *Virg.*
2. Spondaic Hexameter	3. S. or D. | the 4. D. | the 5. 6. S.	2. Constitit, atque oculis Phrygia agmina circumspexit. *Id.*
3. Pentameter	2. S. or D. | the 3. S. or I. | 4. & 5. A.	3. Non bene cœlestes impia dextra colit. *Ovid.*
4. Archilochian Dactylic Penthemimer	Two Dactyls and a Cæsura.	4. Pulvis et umbra sumus. *Hor.*
5. Alcmanic Dactylic Trimeter, Hypercat.	Three Dactyls and a Cæsura.	5. Infabricata fugæ studio. *Virg.*
6. Alcmanic Dactylic Tetrameter	3 D. or S. | the 4. D.	6. Solvitur acris hyems grata vice. *Hor.*
7. Phaliscus, or Archilochian Heroic Tetram.	3 D. or S. | the 4. S.	7. O fortes, pejoraque passi. *Id.* Munera cur mihi quidque tabellas. *Id.*
8. Pherecratian Trimeter—3 last of an Hex. | or C. | D. | S.—or A. | D. | S. or C | D. | D.		8. Quamvis Pontica pinus. *Id.* *Vide supra.*
9. Adonic, Dipodia	D. S.	9. Risit Apollo. *Hor.*

Second Species. Iambics, of great Variety. Pure and Mixed. Dim. Trim. and Tetrameters. Perfect and Imperfect.

Iambics, distinguished by the Quality of their Feet.

10. Pure Iambic *(whether Dim. Trim. or Tetram)*	All Iambuses	10. Suis et ipsa Roma viribus ruit. *Hor.*
11. Mixed Iambic *(whether Dim. Trim. or Tetram)*	Spondees in the odd places.	11. Pars sanitatis velle sanari fuit. *Sen.*
12. ¯ ¯ ¯ Spon. or Iambuses indifferently in the odd places except the 5 or penultima, always a S.		12. Amor timere neminem verus potest. *Id.*
13. ¯ ¯ ¯ Tribracs in the even places, except the sixth or last, there always an Iambus.		13. Prohibere ratio nulla periturum potest. *Id. V.* 14.
14. ¯ ¯ ¯ Anapests. Spondees or Dactyls in the odd places, except the 5 or penult. always a S.		14. Qui statuit aliquid, parte inaudita altera.
14. ¯ ¯ ¯ ¯ ¯ ¯ ¯		14. Æquum licet statuerit, haud æquus erit. *Id.*
14. ¯ ¯ ¯ ¯ ¯ ¯ ¯		14. Dominare tumidus; spiritus altos gere;
14. ¯ ¯ ¯ ¯ ¯ ¯ ¯		14. Sequitur superbos ultor a tergo Deus. *Id.*
15. ¯ ¯ ¯ In Phædrus and the Comic Poets, D. or Tri. or A. or S. or I. &c. any where, except the last, always an I.		15. Virtute ambire oportet, non favitoribus; *(V. Terence's Metres, n. 5.*
15. ¯ ¯ ¯ ¯ ¯ ¯ ¯		15. Sat habet favitorum semper, qui recte facit. *Plaut.*
15. ¯ ¯ ¯ ¯ ¯ ¯ ¯		15. Facit parentes bonitas, non necessitas. *Phæd.*
16. Scazon or Claudicant Iambic, whose cadence is (not a S. and I. but) I. and S.		16. Sed non videmus manticæ quod in tergo est. *Catull.*

Iambics, distinguished by the Quantity of their Feet.

17. Iambic Dimeter, *Acatalectic, i. perfect,* having neither more nor less than four feet	17. Fortuna non mutat genus. *Hor.*
18. Iambic Trim. Acat. having exactly three measures, or six feet	18. Pars sanitatis velle sanari fuit. *Sen.*
19. Iambic Tetram. Acat. having exactly four measures, or eight feet	19. Pecuniam in loco negligere maximum interdum est lucrum. *Ter.*
20. Iambic Dim. *Acephalous, i. headless, defective of a syllable in the beginning*	20. Truditur dies die. *Hor.*
21. Iambic Tetram. Aceph. *Asynartetos, i. capable of being made two verses*	21. Pange, lingua, gloriosi—Lauream certaminis. *Brev. Rom.*
22. Iambic Dim. *Catalectic, i. ending too soon, defective of a syllable at the end*	22. Ades, Pater Supreme. *Prud.*
23. Iambic Tetram. Cat. Asynart. containing a Dim. Acat. and a Dim. Cat.	23. Remitte pallium mihi—meum quod involasti. *Catull.*
24. Iambic Dim. *Brachycatalectic, i. defective of a foot at the end*	24. Ut spectantes Jesum, *(another)* Semper collætemur. *Libell. Prec.*
25. Iambic Trim. Catalectic *(the only imperfect Trimeter)*	25. Novæque pergunt interire Lunæ. *Hor.*
26. Iambic Dim. *Hypercatalectic, i. having one syllable redundant at the end.*	26. Ludumque fortunæ gravesque. *Id.*

Trochaics, not improperly classed with Iambics, the Metre of both being sometimes reciprocal.

27. Trochaic Dim. Acat.	T. | T. | T. | T.	27. Qualiter Redemptor orbis. *Brev. Rom.*
28. Euripidean Trochaic Dim. Cat.	Three Trochees and a Cæsura	28. Truditur dies die. *Hor.*
29. Ithyphallic Trochaic Dim. Brachycat.	T. | T. | T.	29. Veris et Favoni. *Id.*
30. Catullian mixed Trochaic Dim. Acat.	T. | D. | T. | T.	30. Flammeum video venire. *Cat.*
31. Another Catull. mixed Troc. Dim. Acat.	S. | D. | T. | T.	31. Unguentate glabris marite. *Id.*
32. Trochaic Tetram. Cat. and Asyn. *(the same as an Iamb. Tetram. Aceph. scanned by T. instead of I.)*		32. Pange, lingua, gloriosi—Lauream certaminis. *Rom. Brev.*

Third Class. Lyrics, and those not to be referred to the first and second Species.

33. Glyconic Choriambic	S. | Cs. | I.	Choriambics.	33. Sic te Diva potens Cypri. *Hor.*
34. Asclepiad Choriambic	S. | Cs. | Cs. | I.		34. Mæcenas atavis edite regibus. *Id.*
35. Alcmanic Choriambic	S. | Cs. | Cs. | Cæsura		35. Heu! quam præcipit mersa profundo. *Boeth.*
36. Aristophanian Chori. *(called also Anacreontic and Alcaic)*	Cs. | B.		36. Lydia, dic, per omnes. *Hor.*
37. Alcaic Choriambic Tetram.	Ep. Sec. | Cs. | Cs. | B.		37. Te Deos oro Sybarin cur properes amando. *Id.*
38. Alcaic Choriambic Pentam	S. | Cs. | Cs. | Cs. | I.		38. Seu plures hyemes seu tribuit Jupiter ultimam. *Id.*
39. Philician Choriambic Hexam.	5 Cs. | B. or Am.		39. Te posui, Bacche pater, teque decens canto Venus, qui medicos amatis.
40. Phaleucian Hendecasyllabic	S. | D. | C. | C. | C.	Hende-casylla-bics.	40. Ni te plus oculis meis amarem. *Catull.* [Mar. Plotius.
41. Sapphic Hendecasyllabic	C. | S. | D. | C. | S.		41. Crescit indulgens sibi dirus hydrops. *Hor.*
42. Great Alcaic Hendec.	S. or I. | I. | Cæs. | D. | D.		42. Audire magnos jam videor duces. *Id.*
43. Small Alcaic or Pindaric Dactylic Tetram.	D. | D. | C. | C. or S.		43. Enceladus jaculator audax. *Id.*
44. Pure Anapestic Tetram. or Tetrapodia	A. | A. | A. | A.	Anapestics.	44. Leviusque ferit leviora Deus. *Sen.*
45. Pure Anapestic Dim. or Dipodia	A. | A.		45. Potuit citius. *Id.*
46. Mixed Anap. Tetram. *Dactyls, or Spondees, with or without an Anapest.*			46. Quanti casus humana rotant. *Id.*
47. Mixed Anap. Dim. *D. or S. with or without an Anapest.*			47. Deflete virum || quo non alius || Potuit citius || Discere causas. *Id.*
48. Partheniac or Phaliscan Anapestic	S. | A. | A. | Cæs.		48. Musam meditaris avena. *Virg.*

Twenty-Seven Miscellaneous Verses, used, but very rarely, by the Latin Poe[ts.]

49. Archilochian Heptam. Asyn.	Three first feet of an Hexam. D. | C. | C. | C.	49. [S]olvitur Acris hyems gr[ata vice veris] et Favoni. *Hor.*
50. Archilochian Iambic, *in which the third* MUST *be S. there alone differing from* 25.		50. [Tra]huntque siccas machina c[arinas]. *Id.*
51. First Archil. Elegiambic, Asynart.	Dactylic Penthem | Iamb. Dim. Acat.	51. Scribere versiculos—Amore perculsum gravi. *Id.*
52. Second Archil. Elegiambic Asynart.	Iamb. Dim. Acat. | Dactylic Penth.	52. Invicte mortalis Dea—Nate puer Thetide. *Id.*
53. Ionic. a Minori Trim. Cat. *or* Anacr. Trim. Cat.	Two small Ionics and an Anapest.	53. Animari metuentes patruæ. *Id.* *A Sapphic.*
54. Ionic. a Min. Trim. Acat. *a Sapphic*	Three small Ionics compleat.	54. Miserarum est neque amori dare ludum. *Id.*
55. Ionic. a Min. Tetram. Asarnyte[t]os	Ion. a Min. Tetram. Cat. | an Adonic	55. Studium aufert, Neobule, Liparæ-i nitor Hebri. *Id.*
56. Iambic Monometer, Aceph. *or* Troc. Monom. Cat. composed of a Cretic ¯˘¯		56. Occidi. *Ter.*
57. Iambic Monometer Acat.	I. | I.	57. Quid illud est. *Id.*
58. Trochaic Monom. Hypercat. *mixed*	A. | C. | Cæs.	58. Hominem. Sta ilico. Hem! *Ter.*
59. Anapestic Dipodia, Hypercat. *mixed*	S. | S. | Cæs.	59. Ad te ibam. Quidnam est. *Id.*
60. Anap. Tripodia: *or* Anap. Tetrapodia Brachycat, *mixed*	S. | D. | D.	60. Dicam, non edepol scio. *Id.*
61. Iambic Trim. Hypermeter, *by a whole foot: or* Iamb. Tetram. Brachycat.		61. In jus! Enimvero; si porro esse odiosi pergitis. *Id.*
62. Iambic Tetram. Hypercat.	*Mixed.* See the account a[lread]y given of these verses.—See also Tere[nce]'s Metres, n. 5.	62. Quid istuc est? Rogitas, qui tam audacis facinoris mihi conscius sis. *Id.*
63. Trochaic Tetram. Acat.	*Mixed.*	63. Age, da veniam. Ne gravere. Fac, promitte. Non omittis? *Id.*
64. Trochaic Trim. Hypercat.	*Mixed.*	64. Jam id peccatum primum, magnum, at humanum tamen. *Id.*
65. Trochaic Tetram. Hypercat.	*Mixed.*	65. Tu fortasse, quid me fiat, parvi pendas, dum illi consulas. *Id.*
66. Boethian Iamb. Penthem. *(pure or mixed)*		66. Mergatque seras. *Boeth.*
67. Boethian Trochaic Penthem. *(pure or mixed)*		67. Si quis Arcturi. *Id.*
68. Saturnine Verse	(Iamb. Dim. Cat. | & Troc. Dim. Brach.)	68. Dabunt malum Metelli Nævio poetæ.
69. Galliambic Hexam.	A. | I. | I. | D. | D. | A.	69. Super a[lta v]ectus Atys celeri rate maria. *Catul.*
70. Antispastic or Priapeian Hex.	C. | Cs. | I. | & Pherecrat. Tri	70. O Colonia quæ cupis ponto ludere longo. *Id.*
71. Dactylic Ithyphallic Tetram.	D. | D. | A.	71. Qui serere ingenuum volet agrum. *Boeth.*
72. Sotadic Ionic a Maj. Tetram.	2 Gr. Ion. | C. | C. | C.	72. Has cum gemina compede dedicat catenas. *Mart.*
73. Proceleusmatic Verse.	3 Proc. | Tr.	73. Animula miserula properiter obiit. *Serenus.*
74 Molossic Verse.	4 Molossi	74. Olli respondit rex Albai Longai. *Ennius.*
75. Carcine or Cancrous Verse *(of great variety)*		75. Messem area, classes mare, cælum tenet astra. *A Sotad, Ion. Maj.* / Astra tenet cœlum, mare classes, area messem. *An Heroic Hexam.*

Feet.

A. Anapest ˘˘¯	I. Iambic ˘¯
Am. Amphibrac ˘¯˘	Gr. Ion. Great Ionic ¯¯˘˘
B. Bacchic ˘¯¯	Small Ionic ˘˘¯¯
C. or T. Choree, &c. ¯˘	Molossus ¯¯¯
Cs. Choriambus ¯˘˘¯	Proc. Proceleusmatic ˘˘˘˘
Cæs. Cæsura or Single Syllable.	P. Pyrrhic ˘˘
D. Dactyl ¯˘˘	S. Spondee ¯¯
Ep. Sec. 2 Epitrit ¯˘¯¯	Tr. Tribrac ˘˘˘

ODE MONOCOLOS, *alias* CARMEN MONOCOLON.
DICOLOS DISTROPHOS, *alias*, &c.
DICOLOS TRISTROPHOS, *alias*, &c.
DICOLOS TETRASTROPHOS, *alias*, &c
TRICOLOS TRISTROPHOS, *alias*, &c.
TRICOLOS TETRASTROPHOS, *alias*, &c.

I. MONOCOLOS.

1. COMPOSITIONS, in one sort of metre, consist more frequently of Hexameters, in which are written Heroic poems; or Iambic Trimeters, adapted to Tragedy; Scazons; Trochaics, especially Tetrameters Catalectic, much used by Plautus and Terence in Comedy; Asclepiads; Phaleucians; and Anapestics; less frequently Iambic Dimeters; Iambic Tetrameters Catalectic; Glyconics; Sapphics; and Archilochians; more rarely still, Pentameters and Adonics.

Iamb. Tetrameters Cat. called also Hipponactei and Septenarii occur not unfrequently in Plautus and Terence. They are called *Septenarii* from their having seven whole feet; and *Hipponactei* from the Greek poet Hipponax.

II. DICOLOS DISTROPHOS.

OF this there is a great variety. The most common are these.

1. That called *Elegiac*, from *e e legein*, Gr. *To say, alas! alas!* This metre having been first, or much used in funeral ditties among the Greeks. It is much used by Ovid, who excells in it. Catullus has some odes in it; Propertius his four books of elegies, and Tibullus his four books of elegies, except *L.* 4. *E.* 1. It consists of an Hexameter and Pentameter; as,

 Flebilis

Flebilis indignos Elegeia solve capillos.
Heu! nimis ex vero nunc tibi nomen erit. Ov.

2. An Hexameter and Archilochian Dactylic Penthemimer; as,

Diffugere nives; redeunt jam gramina campis,
Arboribusque comæ. Hor. 4. 7.

3. An Hexameter and an Alcmanic Dactylic Tetrameter; as,

Tunc me discussa liquerunt nocte tenebræ,
Luminibusque prior rediit vigor. Boeth.

4. An Hexameter and Phaliscus Tetram.; as,

Te maris et terræ numeroque carentis arenæ
Mensorem cohibent, Archyta. Hor. 1. 28.

5. An Hexameter and Iambic Dimeter; as,

Nox erat, et cœlo fulgebat luna sereno
Inter minora sidera. Hor. Epod. 16.

6. An Hexam. and Pure Iambic Trim. Acat; as,

Altera jam teritur bellis civilibus ætas;
Suis et ipsa Roma viribus ruit. Hor. Epod. 16.

7. An Hexam. and the Second Archilochian Elegiambic Asyn.; as,

Horrida tempestas cœlum contraxit; et imbres
Nivesque deducunt Jovem:—nunc mare, nunc siluæ.
Hor. Epod. 13.

See Tric. Tris. n. 4.

8. An Alcmanic Trim. Hypercat. and a Pherecrat. Trim; as,

Unus enim rerum pater est,
Unus cuncta ministrat. Boeth.

9. An Iamb. Trim. Acat. and a Pentam; as,

Quamvis fluente dives auri gurgite,
Non expleturas cogat avarus opes. Boeth.

10. A Scazon Iamb. Trim. and an Iamb. Dim.; as,

Verona docti syllabas amat vatis;
Marone felix Mantua est. Mart.

11. An

11. An Iambic Trimeter and Dimeter; as,
Beatus ille, qui, procul negotiis,
Ut prisca gens mortalium. Hor. Ephod. 2.

12. An Iambic Dim. Aceph. and Iambic Trim. Cat.; as,
Truditur dies dies
Novæque pergunt interire lunæ. Hor. 2. 18.

13. A Glyconic Choriambic and an Asclepiad Choriambic; as,
Intactis opulentior
Thesauris Arabum, et divitis Indiæ. Hor. 3. 24.

14. An Archyl. Heptam. Asyn. and Archil. Iamb. Trim.; as,
Solvitur acris hyems grata vice—Veris et Favoni;
Trahuntque siccas machinæ carinas. Hor. 1. 4.

This fourteenth sort, may, as we shall soon see, be termed *Tricolos Tristrophos*, the first being a dissoluble verse.

15. An Iambic Trim. Acat. and the First Archil. Elegiamb. Asyn.; as,
Petti, nihil me sicut antea juvat
Scribere versiculos—amore perculsum gravi.
Hor. Epod. 11.

This may likewise be measured as *Tric. Tris.*

16. A Trochaic Dim. Acat. and an Iambic Dim. Aceph; as,
Pange, lingua, gloriosi
Lauream certaminis. Brev. Rom.

17. A Trochaic Dim. Acat. and a Pherecrat, Trim; as,
Quos vides sedere celso
Solii culmine reges. Boeth.

18. An Aceph. Iamb. Tetram. and an Iamb. Trim. Acat.; as,
Ore pulchro, et ore muto scire vis, quæ sim! Volo.
Imago Rufi rhetoris Pictavici. Auson.

III. DI-

III. DICOLOS TRISTROPHOS.

THE author of the Port Royal Grammars says this is not a regular stanza. But why not regular he does not inform us. We find it used by Horace, thus,

Two Ionics a Minori Trim. Acat. and one Ion. a Min. Tetram. Asyn.

Eques ipo melior Bellerophonte,
Neque pugno neque segni pede victus,
Simul unctos Tiberinis humeros—lavit in undis.
Hor. 3. 12.

So the old Commentator on Horace scans this ode; which is, however, the only one of the kind in Horace; and it may also be measured as Tricolos Tetrastrophos, as we shall see when we come to speak of that metre. The old Commentator stiles this *Metrum Sotadicum*, from one Sotades, a poet of Crete, who wrote in it; so that we have full authority for accounting it a regular stanza.

IV. DICOLOS TETRASTROPHOS.

OF this kind the principal are,

1. Three Asclepiad Choriambics and a Glyconic; as,

Aurum per medios ire satellites,
Et perrumpere amat saxa potentius
Ictu fulmineo. Concidit auguris
Argivi domus ob lucrum. *Hor.* 3. 16.

2. Three Sapphic Hendecasyllabics, and an Adonic Dipodia; as,

Jam satis terris nivis, atque diræ
Grandinis misit pater, et rubente
Dextera sacras jaculatus arces,
Terruit urbem. *Hor.* 1. 2.

V. TRI-

V. TRICOLOS TRISTROPHOS.

Of this here are four instances, and three of them in Horace.

1. A Glyconic Choriambic, an Asclepiad Choriambic, and an Alcaic Choriambic Pentameter; as,

Dicendum mihi, quisquis es,
Mundum quem coluit mens tua perdidit,
Non sunt illa Dei, quæ studuit, cujus habeberis,
Prud.

2. An Iambic Trim. Acat. an Archil. Dactylic Penthemimer, and an Iambic Dimeter Acat.; as,

Petti, nihil me, sicut antea, juvat
Scribere versiculos—
Amore perculsum gravi. *Hor. Epod.* 11.

Verses the second and third of this sort of *Tric. Tris.* may be thrown, as we know now, into one verse, *viz.* the First Elegiambic Archilochian Asynartetos: and then, as we have also seen, this species may be esteemed *Dicolos Distrophos.* Hence by the same ode two species of composition seem to be exemplified. It is, however, but one species, which, like a dissoluble verse, may be called *Asynartetos.* And such ambiguity must always take place, whenever the strophe contains a verse that is dissoluble.

C. Lancelot says, this eleventh Epod is the only species of *Tricolos Tristrophos* in Horace. But he errs. There are in Horace two more, one verse in each being *Asynarte,* a very beautiful and ingenious kind of verse, which Lancelot somehow or other seems unacquainted with.

3. A Dactylic Tetram. a Trochaic Dim. Brachycat. and an Iambic Trim. Cat.; as,

Solvitur acris hyems grata vice—
Veris et Favoni:
Trahuntque siccas machinæ carinas. 1. 4.

So

So Cruquius, in his most valuable edition of Horace, has measured this ode.

4. An Hexameter, an Iambic Dimeter Acat. and an Archilochian Dactylic Penthemimer; as,

Horrida tempestas cælum contraxit : et imbres
Nivesque deducunt Jovem.—
Nunc mare, nunc siluæ. Epod. 13.

The thirteenth Epod is so scanned by D. Heinsius, in his edition printed at Amsterdam in 1718.

VI. TRICOLOS TETRASTROPHOS.

THIS kind of composition is extremely beautiful; but unfortunately the ancient poets have left us no great variety of it. C. Lancelot says, there are only two species in Horace: we shall however find one more in the writings of that bard; and it is surprising, that that great grammarian, in his account of the Latin Poetry, should have passed by Horace in so cursory a manner, as he really did.

2. Two Asclepiad Choriambics, a Pherecratian Tripodia, and a Glyconic Choriambic; as,

Dianam teneræ dicite virgines;—
Intonsum, pueri, dicite Cynthium;
Latonamque supremo
Dilectam penitus Jovi. Carm. Sec.

2. Two Great Alcaics, an Iambic Dimeter Hypercat. and a Small Alcaic, otherwise called a Pindaric Dactylic Tetrameter; as,

Odi profanum vulgus et arceo.
Favete linguis : carmina non prius
Audita, Musarum sacerdos,
Virginibus puerisque canto. 3. 1.

3. Two

3. Two Ionics, a Minori Trim. Acat. (which Cruquius calls Sapphic Trimeters) an Acreontic Trim. Cat. and an Adonic; as,

Miserarum est neque amori dare ludum,
Neque dulci mala vino lavere, aut ex-
animari metuentes patruæ—
Verbera linguæ. 3. 12.

4. Another remarkable, and not very elegant, instance of *Tricolos Tetrastrophos*, is that in Boethius; viz. A Boethian Trochaic Penthemimer, an Adonic, and then a Boethian Iambic Penthemimer, followed by another Adonic; thus,

- u | - - |
Si quis Arcturi
- u u | -
Sidera nescit
u - | u -
Propinqua summo
- u u | -
Cardine labi:
Cur laxet tardus
Plaustra Bootes,
Mergatque seras
Æquore flammas.

For *legat* in my copy, at the second Strophe, I have substituted *laxet*, to assist both the metre and the sense.

METRA HORATIANA.

READ HORACE, who will: but let no one affect to admire him, without a good understanding, first of the variety, then of the harmony of his numbers; by means of which we may, without which we never can, be sensible even of the sublimity of his sentiments, much

much less of the terseness of his diction, how full he is in every expression, how thrifty and curious in the choice of all his words, and how extremely fortunate in the use of them.

I will therefore conclude this book with a very plain and simple account of all Horace's Metres; exhibiting 1. A Prospectus of the different kinds of verse by him used; 2. A Schedule of the many sorts of metrical composition in his Odes, &c.; 3. A Table shewing the mode of scanning, and the composition of, every ode or line in Horace.

Note.—The abbreviations in the Prospectus are explained in the Synopsis, q. v.

PROSPECTUS.

HORACE wrote in four and twenty different kinds of verse, of which the following are examples:

1. *Terruit urbem.* 1. 2.
   1. *An Adonic, consisting of D. S.*

2. Arboribusque comæ. 4. 7.
   2. An Archilochian Dactylic Penthemimer, D. D. Cæs.

3. *Grato Phyrrha sub antro.* 1. 5.
   3. *A Pherecratian Tripodia, generally, S. D. S.*

4. Sic te Diva potens Cypri. 1. 3.
   4. A Glyconic Choriambic. S. Cs. I.

5. *Aut Ephesum bimarisve Corinthi.* 1 7.
   5. *Phaliscus, or Archil. Heroic Tetrap.* 3 *D. or S. the* 4. *S.*

6. Laudabunt alii claram Rhodon aut Mitylenen. 1. 7.
   * 6. An Heroic Hexameter. 4. D. or S. D. S.

7. *Non*

7. *Non ebur neque aureum.* 2. 18.
 7. *Iamb Dim. Aceph. or Euripid. Trochaic Dim. Cat. Vulgo notus.*

8. Amice propugnacula. Epod. 1.
 8. Iamb. Dim. Acat. *Vulgo notus.*

9. *Silvæ laborantes geluque.* 1. 9.
 9. *Iamb. Dim. Hypercat. Vulgo notus.*

10. Mea renidet in domo lacunar. 2. 18.
 10. Iamb. Trim. Cat. *Vulgo notus.*

11. *Ibis Liburnis inter alta navium. Epod.* 1.
 11. *Iamb. Trim. Acat. Vulgo notus.*

12. Mæcenas atavis edite regibus. 1. 1.
 12. An Asclepiad Choriambic. S. Cs. Cs. I.

13. *Jam satis terris nivis atque diræ.* 1. 2.
 13. *A Sapphic Hendecasyllabic. C. S. D. C. S.*

14. Vides ut alta stet nive candidum. 1. 9.
 14. Great Alcaic Hendecasyllabic. 1. or S. 1. Cæs. D. D.

15. *Flumina constiterint acuto.* 1. 9.
 15. *Small Alcaic, or Pindaric Dactylic. D. D. C. C.*

16. Tu ne quæsieris scire, nefas, quem mihi, quem tibi. 1. 11.
 16. Alcaic Choriamb. Pentam. S. Cs. Cs. Cs. I.

17. *Lydia, dic per omnes.* 1. 8.
 17. *Aristoph. or Anac. or Alcaic Choriamb. Cs. B.*

18. Te Deos oro, Sybarin cur properes amando. 1. 8.
 18. An Alcaic Choriamb. Tetram. Ep. Sec. Cs. Cs. B.

19. *Animari metuentes patruæ.* 1. 12. *V. Hor. a Cruq.*
 19. *Ionic a Minori Trim. or Anac. Trim. Cat. 2 Small Ionics. A.*

20. Miserarum est neque amori dare ludum. 3. 12.
 20. Sapphic Ionic a Min. Trim. Acat. 3 Small Ionics.

21. *Studium aufert, Neobule, Liparæi nitor Hebri.* 3, 12.
21. *Ion. a Min. Tetram. Acat. Asyn. (V. Hor. ab Heins.) 4 Small Ionics.*

22. Solvitur acris hyems grata vice Veris et Favoni. 1, 4.
22. Archil. Dact. Heptam. Acat. Asyn. 3 D. or S. D. C. C. C.

23. *Scribere versiculos amore perculsum gravi. Epod.* 11.
23. *First Elegiamb. Archil. Asyn. D. D. Cæs. et Iamb. Dim. Acat.*

24. Nivesque deducunt Jovem. Nunc mare, nunc siluæ. Epod. 13.
24. Second Elegiamb. Archil. Asyn. Iamb. Dim. Acat. D. D. Cæs.

NEGLECTED HEXAMETERS.

* *Heroic Hexam.*] In the epistles and satires of Horace there are Hexameters, which, from a studied negligence, have not the majestic port of heroic verses, and have therefore been called *Neglected Hexameters.* These, because they are plain and humble in appearance, some through ignorance undervalue; whereas, in fact, they are admirable, and excellent, as Claude Lancelot says of them, almost beyond the reach of imitation. Their simplicity suits didactic poetry: and they are choice relics of true and pure Latinity. Here is an instance of such verses, and a proof also that they were written with design: (V. etiam Sat. 2, 3. Ep. 1, 7. Ep. 1, 14.)

Primum ego me illorum, dederim quibus esse poetas,
Excerpam numero. Neque enim concludere versum
Dixeris esse satis: neque si quis scribat uti nos
Sermoni propiora, putes hunc esse poetam. Sat. 1, 4.

PASIPHAE.

This little piece, entitled Phasiphaë, was designed by C. Wase as a specimen of Horace's Metres, and is quoted by both Cruquius and Baxter.

1 Filia Solis
2 Æstuat igne novo;
3 Et per prata juvencum
4 Mentem perdita quæritat.
5 Non illam thalami pudor arcet;
6 Non regalis honos, nec magni cura mariti.
7 Optat in formam bovis
8 Convertier vultus suos;
9 Et Prætidas dicit beatas;
10 Ioque laudat, non quòd Isis alta est,
11 Sed quòd juvencæ cornua in fronte erigit
12 Si quando miseræ copia suppetit,
13 Brachiis ambit fera colla tauri,
14 Floresque vernos cornibus illigat,
15 Oraque jungere quærit ori.
16 Audaces animos efficiunt tela cupidinis.
17 Illicitisque gaudet
18 Corpus includi stabulis, se faciens juvencam.
19 ∪ ∪ – – | ∪ ∪ – – | ∪ ∪ –
20 Et amoris pudibundi malesuadis
21 ∪ ∪ – – | ∪ ∪ – – | ∪ ∪ – – | ∪ ∪ – –
22 Obsequitur votis; et procreat, heu nefas! bimembrem;
23 Cecropides juvenis quem perculit fractum manu,
24 Filo resolvens Gnossiæ tristia tecta dômus.

N. 19 and 21, that is, *the Ionic a Min. Trim. Cat.* and *the Ionic a Min. Tetram.* were not observed by the author of this specimen of Horace's Metres; and it is remarkable, that hardly any editors, except Cruquius and Heinsius, seem to understand, that there are such verses as these in Horace.

A SCHEDULE

Of the many Kinds of Metrical Composition used by Horace in his Odes and Epods, &c.

IN the works of this excellent poet are twenty different sorts of metrical composition; of them nineteen are in his odes and epods; and so many as ten of these are found in his first book of odes. The twentieth is that of his epistles and satires.

THE SCHEDULE.

1.

The first kind of metrical composition in Horace is, as L. 1. O. 1. Monocolon or Unimembre, comprised in one sort of verse only, namely, the Asclepiad Choriambic; which metre occurs thrice in this poet; viz.

Lib. 1.	Od. 1.	*Mæcenas atavis edite regibus.*
3.	30.	*Exegi monumentum ære perennius.*
4.	8.	*Donarem pateras, grataque commodus.*

For the structure of the verse in this sort, see Prospectus No. 12.

2.

The second sort is, as L. 1. O. 2. Dicolon Tetrastrophon, the strophe or stanza containing four verses but of only two kinds, namely, three Sapphic Hendecasyllabics, and one Adonic. This has been distinguished by the appellation of the Sapphic Metre; and there are in Horace six and twenty odes of this description, viz.

Lib. 1.	Od. 2.	*Jam satis terris nivis atque diræ.*
1,	10.	*Mercuri, facunde nepos Atlantis.*
1,	12.	*Quem virum aut heroa, lyra, vel acri.*
1,	20.	*Vile potabis modicis Sabinum.*
1,	22.	*Integer vitæ, scelerisque purus.*
1,	25.	*Parcius junctas quatiunt fenestras.*
1,	30.	*O Venus regina Cnidi Paphique.*
1,	32.	*Poscimus, si quid vacui sub umbra.*
1,	38.	*Persicos odi, puer apparatus.*

Lib.

Lib. 2,	2.	*Nullus argento color est, avaris.*
2,	4.	*Ne sit ancillæ tibi amor pudori.*
2,	6.	*Septimi Gades aditure mecum, et.*
2,	8.	*Ulla si juris tibi pejerati.*
2,	10.	*Rectius vives, Licini, neque altum.*
2,	16.	*Otium Divos rogat in patenti.*
3,	8.	*Martiis cælebs quid agam calendis.*
3,	11.	*Mercuri nam te docilis magistro,*
3,	14.	*Herculis ritu modo dictus, o plebs.*
3,	18.	*Faune, Nympharum fugientum amator.*
3,	20.	*Non vides, quanto moveas periclo.*
3,	22.	*Montium custos nemorumque virgo.*
3,	27.	*Impios parræ recinentis omen.*
4,	2.	*Pindarum quisquis studet æmulari.*
4,	6.	*Dive, quem proles Niobæa magnæ.*
4,	11.	*Est mihi nonum superantis annum.*
Carm.	Sec.	*Phœbe, sylvarumque potens Diana.*

Vide Prospectum, N. 31, 1.

3.

The third sort is, as L. 1. O. 3. Dicolon Distrophon, in stanzas of two verses, each of different measures. These are a Glyconic Choriambic; and an Asclepiad Choriambic; and of this composition there are twelve odes in Horace, viz.

Lib. 1, Od.	3.	*Sic te Diva potens Cypri.*
1,	13.	*Cum tu, Lydia, Telephi.*
1,	19.	*Mater sæva Cupidinum.*
1,	36.	*Et thure et fidibus juvat.*
3,	9.	*Donec gratus eram tibi.*
3,	15.	*Uxor pauperis Ibici.*
3,	19.	*Quantum distet ab Inacho.*
3,	24.	*Intactis opulentior.*
3,	28.	*Festo quid potius die.*
4,	1.	*Intermissa Venus diu.*
4,	3.	*Quem tu, Melpomene, semel.*

V. Prosp. N. 4, 12.

4.

The fourth kind is as L. 1. O 4. either Dicolon Distrophon, composed of the Archilochian Dactylic Heptameter, Arsynartetos, and the Archilochian Iambic; as,

L. 1. O. 4. *Solvitur acris hyems grata vice—Veris et Favoni:*
Trahuntque siccas machinæ carinas.

Or, if we please, this fourth kind is Tricolon Tristrophon; and then the Strophè will consist of three different verses, an Alcmanic Dactylic Tetrameter, a Trochaic, Ithyphallic Dim. Brachycat. and an Archilochian Iambic as before; thus,

Solvitur acris hyems grata vice
Veris et Favoni:
Trahuntque siccas machinæ carinas.

There is no other instance of this Metre in Horace. *V. Prosp. N.* 22, 10, *et Synopsin, N.* 6, 29, 48.

5.

The fifth kind is, as L. 1. O. 5. Tricolon Tetrastrophon, having stanzas of four verses, but of only three sorts. The first and second are Asclepiad Choriambic; the third a Pherecratian Tripodia; the fourth a Glyconic Choriambic. In this metre Horace has seven odes; viz.

Lib. 1.	Od. 5.	*Quis multa gracilis te puer in rosa.*
1,	14.	*O navis, referent in mare te novi.*
1, / Carm.	21. / Sec.	*Dianam teneræ dicite virgines.*
1,	23.	*Vittas hinnuleo me similis, Chloë,*
3,	7.	*Quid fles, Asterie, quem tibi candidi.*
3,	13.	*O fons Blandusiæ splendidior vitro.*
4,	14.	*Audivere. Lyce, Dii mea vota. Dii.*

Vid. Prosp. N. 12, 3, 4.

6.

The sixth sort is, as L. 1. O. 6. Dicolon Tetrastrophon, composed of three Asclepiad Choriambics, and one

one Glyconic Choriambic. In this class are nine odes of Horace; viz.

Lib. 1, Od. 6. *Scriberis Vario fortis, et hostium.*
1, 15. *Pastor cum traheret per freta navibus.*
1, 24. *Quis desiderio sit pudor, aut modus.*
1, 33. *Albi, ne doleas plus nimio, memor.*
2, 12. *Nolis longa feræ bella Numantiæ.*
3, 10. *Extremum Tanaim si biberes, Lyce.*
3, 16. *Inclusam Danaën turris ahenea.*
4, 5. *Divis orte bonis, optime Romulæ.*
4, 12. *Jam veris comites, quæ mare temperant.*
Vid. Prosp. N. 12, 4.

7.

The seventh class is, as L. 1. O. 7. Dicolon Distrophon, the first of the couplet being an Heroic Hexam. the second a Phaliscus or Archil. Heroic Tetram. Of this composition we have three odes in Horace; viz.
L. 1. O. 7. *Laudabunt alii claram Rhodon aut Mitylenem.*
1, 28. *Te maris et terræ, numeroque carentis arenæ.*
Epod. 12. *Quid tibi vis, mulier, nigris dignissima barris.*
Vid. Prosp. 6, 5.

8.

The eighth class is, as L. 1. O. 8. Dicolon Distrophon, the couplet containing first an Aristophanian Choriambic (the same Choriambic as that called Alcaic and Anacreontic) and then an Alcaic Choriambic Tetram. This metre Horace has in only one ode; viz.
L. 1. O. 8. *Lydia, dic per omnes.*
Vid. Prosp. N. 17, 8.

9.

The ninth sort of metrical composition in Horace is, as L. 1. O. 9. Tricolon Tetrastrophon, in this order,

two Great Alcaics, an Iambic Dim. Hypercat. and the Small Alcaic; which last is also called Pindaric Dactylic Tetram. This is commonly called the Alcaic Metre; and this, it should seem, was Horace's favourite strain; for he has composed in it so many as seven and thirty odes; viz.

Lib. 1,	Od. 9.	*Vides ut alta stet nive candidum.*
1,	16.	*O matre pulchra filia pulchrior.*
1,	17.	*Velox amœnum sæpe Lucretilem.*
1,	26.	*Musis amicus, tristitiam et metus.*
1,	27.	*Natis in usum Lætitiæ scyphis.*
1,	29.	*Icci beatis nunc Arabum invides.*
1,	31.	*Quid dedicatum poscit Apollinem.*
1,	34.	*Parcus Deorum cultor et infrequens.*
1.	35.	*O Diva, gratum quæ regis Antium.*
1,	37.	*Nunc est bibendum, nunc pede libero.*
2,	1.	*Motum ex Metello consule civicum.*
2,	3.	*Æquam memento rebus in arduis.*
2,	5.	*Nondum subacta ferre jugum valet.*
2,	7.	*O sæpe mecum tempus in ultimum.*
2,	9.	*Non semper imbres nubibus hispidos.*
2,	11.	*Quid bellicosus Cantaber, aut Scythes.*
2,	13.	*Ille et nefasto te posuit die.*
2,	14.	*Eheu! fugaces, Posthume, Posthume.*
2,	15.	*Jam pauca aratro jugera regiæ.*
2,	17.	*Cur me querelis exanimas tuis.*
2,	19.	*Bacchum in remotis carmina rupibus.*
2,	20.	*Non usitata nec tenui ferar.*
3,	1.	*Odi profanum vulgus et arceo.*
3,	2.	*Augustam, amici, pauperiem pati.*
3,	3.	*Justum et tenacem propositi virum.*
3,	4.	*Descende cœlo, et dic age tibia.*
3,	5.	*Cœlo tonantem credidimus Jovem.*
3,	6.	*Delicta majorum immeritus lues.*
3,	17.	*Æli vetusto nobilis ab Lamo.*
3,	21.	*O nata mecum consule Manlio.*
3,	23.	*Cœlo supinas si tuleris manus.*
3,	26.	*Vixi puellis nuper idoneus.*
3,	29.	*Tyrrhena regum progenies, tibi.*
4,	4.	*Qualem ministrum fulminis alitem.*
4,	9.	*Ne forte credas interitura, quæ.*

Lib. 4.

Lib. 4. 14. *Quæ cura patrum, quæve Quiritium.*
4, 15. *Phœbus volentem prælia me loqui.*
Vid. Prosp. N. 14, 9, 15.

10.

The tenth kind is, as L. 1. O 11. Monocolon, consisting of Alcaic Choriambic Pentameters alone; and of this there are three odes in Horace; viz.

Lib. 1, Od. 11. *Tu ne quæsieris scire, nefas, quem mihi, quem tibi.*
1, 18. *Nullam, Vare, sacra vite prius severis, arborem.*
4, 10. *O crudelis adhuc, et veneris muneribus potens.*
Vid. Prosp. N. 16.

11.

The eleventh sort is, as L. 2. O. 18. Dicolon Distrophon. Of this couplet, the first is an Iambic Dim. Aceph. (otherwise called Euripid. Trochaic Dim. Cat.) and the second an Iamb. Trim. Cat. and this metre occurs only in this one ode; viz.

L. 2. O. 18. *Non ebur neque aureum.*
Vid. Prosp. N. 7, 10.

12.

The twelfth sort is as L. 3. O. 12. either Dicolon Tristrophon, containing two Sapphic Ionics *a Minori* Trim. Acat. and an Ionic *a Min.* Tetram. Asyn. thus,

L. 3. O. 12. *Miserarum est neque amori dare ludum,*
Neque dulci mala vino lavere, aut ex-
animari metuentes patruæ verbera linguæ.

or it is Tricolon Tetrastrophon, and so consists of two Sapphic Ionics *a Min.* Trim. Acat. as before, an Anacreontic

creontic Ionic *a Min.* Trim. Cat. and lastly an Adonic; after this manner,

Miserarum est neque amori dare ludum,
Neque dulci mala vino lavere, aut ex-
animari metuentes patruæ
Verbera linguæ.

Of such composition Horace affords but this one example.

Vid. Prosp. N. 20, 21, *or* 20, 19, 1.

13.

The thirteenth is, as L. 4. O. 7. Dicolon Distrophon, the first being an Heroic Hexam. the next an Archil. Dact. Penthem. Of this likewise we have but one instance in Horace; viz.

L. 4. O. 7. *Diffugere nives: redeunt jam gramina campis.*

Vide Prosp. 6, 2.

14.

The fourteenth sort is, as Epod. 1. Dicolon Distrophon, consisting of an Iamb. Trim. Acat. and an Iamb. Dim. Acat. In this metre are the first ten epods; as,

Epod 1. *Ibis Liburnis inter alta navium,*
2. *Beatus ille, qui procul negotiis.*
3. *Parentis olim si quis impia manu.*
4. *Lupis et agnis quanta sortito obtigit.*
5. *At o Deorum quicquid in cœlo regit.*
6. *Quid immerentes hospites vexas canis.*
7. *Quo? Quo, scelesti, ruitis? Aut cur dexteris.*
8. *Rogare longo putidam te sæculo.*
9. *Quando repôstum Cæcubum ad festas dapes.*
10. *Mala soluta navis exit alite.*

Vid. Prosp. N. 11, 8.

15.

The fifteenth sort is, as Epod 11, the only instance in Horace either Dicolon Distrophon, when it consists of an Iamb. Trim. Acat. and the first Archil. Elegiamb. Asyn. thus,

Epod. 11. *Petti, nihil me sicut antea juvat,*
Scribere versiculos, amore perculsum gravi.

or it may be Tricolon Tristrophon, and then consists of an Iamb. Trim. Acat. as before, an Archil. Dactylic Penthemimer, and an Iamb. Dim. Acat. thus,

Petti nihil me sicut antea juvat,
Scribere versiculos,
Amore perculsum gravi.

Vid. Prosp. 11, 23, *or* 11, 2, 8.

16.

The sixteenth sort of metrical composition in Horace is, as Epod. 13. his only instance, either Dicolon Distrophon, the first being an Heroic Hexam. the other, the Second Archilochian Elegiamb. Asyn. as,

Epod. 13. *Horrida tempestas cœlum contraxit: et imbres*
Nivesque deducunt Jovem. Nunc mare nunc syluæ.

or it is Tricolon Tristrophon; when the triplet consists of first an Heroic Hexam. then an Iamb. Dim. Acat. and then an Archil. Dactylic Penthem. thus,

Horrida tempestas cœlum contraxit: et imbres
Nivesque deducunt Jovem.
Nunc mare, nunc syluæ.

Vid. Prosp. 6, 24, *or* 6, 8, 2.

17.

The seventeenth sort is, as Epod. 14, Dicolon Distrophon, composed of an Heroic Hexam. and an Iamb. Dim. Acat. This we meet with twice in Horace; viz.

Epod 14. *Mollis inertia cur tantam diffuderit imis.*
15. *Nox erat, et cœlo fulgebat luna sereno.*

Vide Prosp. 6, 8.

18.

The eighteenth sort is, as Epod 16, the only instance of it in Horace, Dicolon Distrophon, the first being an Heroic Hexam. the next an Iamb. Trim. Acat.

Epod. 16. *Altera jam teritur bellis civil*

Vide Prosp. 6, 11.

19.

The nineteenth sort is, as Epod 17, the only example in Horace, Monocolon, consisting wholly of Iambic Trimeters Acat. as,

Epod 17. *Jam jam efficaci do manus scientiæ.*
Vid. Prosp. N. 11.

20.

The twentieth and last kind of metrical composition in the works of Horace is, as all his epistles and satires, Monocolon, composed entirely of Heroic Hexameters; among which though there are many of a seemingly loose and careless contexture, called, as we have heard already, *Neglected Hexameters;* yet they are by no means, because of their homely suit, to be esteemed lightly, but to be highly valued, and much attended to in schools, as rare instances of the true and pure idiom of the Latin tongue.

Here follows a Breviate of the foregoing Schedule; and then a Table, by which the metrical composition of all or any part of Horace's works may be known by little more than a glance of the eye. And, after this Breviate and Table are the two Odes said to have been found some few years since in the Palatine Library by the Sublibrarian Caspar Pallavicini, and by some attributed to Horace, as was said above. Possibly they may be Horace's; certainly they are pretty; and to gratify the young Scholar with a sight of them, I have thought it no trouble to insert them here. See above p. 191.

For more on the subject of Latin Verse in general, the learner is referred by Vossius to Terentius Maurus, ...ius, Marius Victorinus, Marius Plotius, Atilius, ...nus, and above all, to the old Poets them... ...ry Hippocrenè, " si serio aveat Poetari."

A Breviate of the foregoing Schedule of Horace's Metres.

1. Monocolon, consisting of
Afclep. Choriamb. whofe feet are *S.* 2. *Cs. I.*

2. Dicolon Tetraftrophon.
Three Saph. Hendec.---*C. S. D.* 2 *C.*
Adonic---*D. S.*

3. Dicolon Distrophon.
Glyconic Choriambic—*S. Cs. I.*
Afclepiad Choriamb.—*S.* 2. *Cs. I.*

4. *Either* Dicolon Distrophon.
Archil. Dact. Hept. Afyn.---3 *D. or S. D.* 3 *C.*
Archil. Iamb.---*vide Synopsin.* 48, 25.

Or Tricolon Triftrophon.
Alcman Dact. Tetram.---3 *D. or S. D.*
Troc. Ithyphall. Dim. Brachyc.---3 *C.*
Archil. Iamb. *vide Synopsin,* 48, 25.

5. Tricolon Tetrastrophon.
Two Asclep. Choriamb.---*S.* 2, *Cs. I.*
Pherecrat Tripod.---*S. D. S. fere.*
Glycon Choriamb.---*S. Cs. I.* 6.

6. Dicolon Tetrastrophon.
Three Afclep. Choriamb.---*S.* 2. *Cs. I.*
Glycon Choriamb.---*S. Cs. I.*

7. Dicolon Distrophon.
Heroic Hexam.---*Versus vulgo notus.*
Phalifcus.---3 *D. or S. S.*

8. Dicolon Distrophon.
Ariftroph Choriamb.---*Cs. B.*
Alcaic Chori Tetram.---*Ep. Sec.* 2 *Cs. B.*

9. Tricolon Tetrastrophon.
Two Great Alcaics.---*I. or S. I. Cæs.* 2. *D.*
Iamb. Dim. Hypercat.---*Vulgo notus.*
Small Alcaic.---2 *D.* 2 *C.*

10. Monocolon,
Alcaic Choriamb. Pentam.---*S. Cs. I.*

11. Dicolon Distrophon.
Iamb. Dim. Aceph.---*Vulgo notus.*
Iamb. Trim. Cat.---*Vulgo notus.* 12.

12. *Either* Dicolon Triftrophon.
Two Sapph. Ion. Trim. Acat.---3 *Small Ionics.*
Ion. Tetram. Afyn.---4 *Small Ionics.*

Or Tricolon Tetrastrophon.
Two Sapph. Ion. Trim. Acat.---3 *Small Ionics.*
Anac Ion-Trim. Acat.---2 *Small Ion. A.*
Adonic.---*D. S.*

13. Dicolon Distrophon.
Heroic Hexam.---*Vulgo notus.*
Archil Dact. Penthem.---2 *D. Cæsura.*

14. Dicolon Distrophon.
Iamb. Trim. Acat.---*Vulgo notus.*
Iamb. Dim. Acat.---*Vulgo notus.*

15. *Either* Dicolon Distrophon.
Iamb. Trim. Acat.---*Vulgo notus.*
First Elegiamb. Asy.---2 *D. Cæs. Iamb. Dim.*

Or Tricolon Distrophon.
Iamb. Trim. Acat.---*Vulgo notus.*
Archil. Dact. Penthem.---2 *D. Cæsura.*
Iamb. Dim. Acat.---*Vulgo notus.*

16. *Either* Dicolon Distrophon.
Heroic Hexam.---*Vulgo notus.*
Second Elegiamb. Afy.---*Iamb. Dim.* 2 *D. Cæs.*

Or Tricolon Triftrophon.
Heroic Hexam.
Iamb. Dim. Acat.---*Vulgo notus.*
Archil. Dact. Penthem.---2 *D. Cæsura.*

17. Dicolon Distrophon.
Heroic Hexam.
Iamb. Dim. Acat.---*Vulgo notus.*

18. Dicolon Distrophon.
Heroic Hexam.
Iam. Trim. Acat.---*Vulgo notus.*

19. Monocolon.
Iam. Trim. Acat.---*Vulgo notus.*

20. Monocolon,
Heroic Hexam.

The Abbreviations here are
Synopsis q. v.

This TABLE shews the METRE of every ODE or LINE in HORACE.

The Figures in the first of every two Columns denote the Ode, &c. Those in the second, corresponding with the Breviate and Schedule, shew the Composition.

Odarum Lib. 1.				Odarum Lib. 2.		Odarum Lib. 3.				Odarum Lib. 4.		Epodæ.	
Ode.	Met.	Ode.	Met.	Ode.	Met.	Ode.	Met.	Ode.	Met.	Ode.	Met.	Epod.	Met.
1.	1.	21.	5.	1.	9.	1.	9.	21.	9.	1.	3.	1.	14.
2.	2.	22.	2.	2.	2.	2.	9.	22.	2.	2.	2.	2.	14.
3.	3.	23.	5.	3.	9.	3.	9.	23.	9.	3.	3.	3.	14.
4.	4.	24.	6.	4.	2.	4.	9.	24.	3.	4.	9.	4.	14.
5.	5.	25.	2.	5.	9.	5.	9.	25.	3.	5.	6.	5.	14.
6.	6.	26.	9.	6.	2.	6.	9.	26.	9.	6.	2.	6.	14.
7.	7.	27.	9.	7.	9.	7.	5.	27.	2.	7.	13.	7.	14.
8.	8.	28.	7.	8.	2.	8.	2.	28.	3.	8.	1.	8.	14.
9.	9.	29.	9.	9.	9.	9.	3.	29.	9.	9.	9.	9.	14.
10.	2.	30.	2.	10.	2.	10.	6.	30.	1.	10.	10.	10.	14.
11.	10.	31.	9.	11.	9.	11.	2.			11.	2.	11.	15.
12.	2.	32.	2.	12.	6.	12.	12.			12.	6.	12.	7.
13.	3.	33.	6.	13.	9.	13.	5.			13.	5.	13.	16.
14	5.	34.	9.	14.	9.	14.	2.			14.	9.	14.	17.
15.	6.	35.	9.	15.	9.	15.	3.			15.	9.	15.	17.
16.	9.	36.	3.	16.	2.	16.	6.					16.	18.
17.	9.	37.	9.	17.	9.	17.	9.					17.	19.
18.	10.	38.	2.	18.	11.	18.	2.	Carm. Sec. *Phœbe, sylv.*					2.
				19.	9.	19.	3.	Omnes Epistolæ					20.
				20.	9.	20.	7.	Omnes Satyræ					20.

Q. Horatii Flacci (ut ferant) Carminum,

Lib. 1. Od. xxxix.

Ad Julium Florum.

DISCOLOR grandem gravat uva ramum;
Instat autumnus; glacialis anno
Mox hyems volvente aderit, capillis
Horrida canis.
Jam licet nymphas trepide fugaces
Insequi, lento pede detinendas;
Et labris captæ, simulantis iram,
Oscula figi.
Jam licet vino madidos vetusto
De die lætum recitare carmen:
Flore, si te des hilarem, licebit
Sumere noctem.
Jam vide curas aquilone sparsas,
Mens viri fortis sibi constat, utrum
Serius lethi citiusve tristis
Advolat hora.

Q. Horatii Flacci (ut ferant) Carminum,

Lib. I. Od. xl.

Ad Librum suum

DULCI Libello nemo sodalium
Forsan meorum charior extitit.
  De te merenti quid, fidelis,
    Officium domino rependis?

Te Roma cautum territat ardua?
Depone vanos invidiæ metus;
  Urbisque, fidens dignitati,
    Per plateas animosus audi.

En quo furentes Eumenidum choros
Disjecit almo fulmine Jupiter!
  Huic ara stabit; fama cantu
    Perpetuo celebranda crescit.

FINIS.

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